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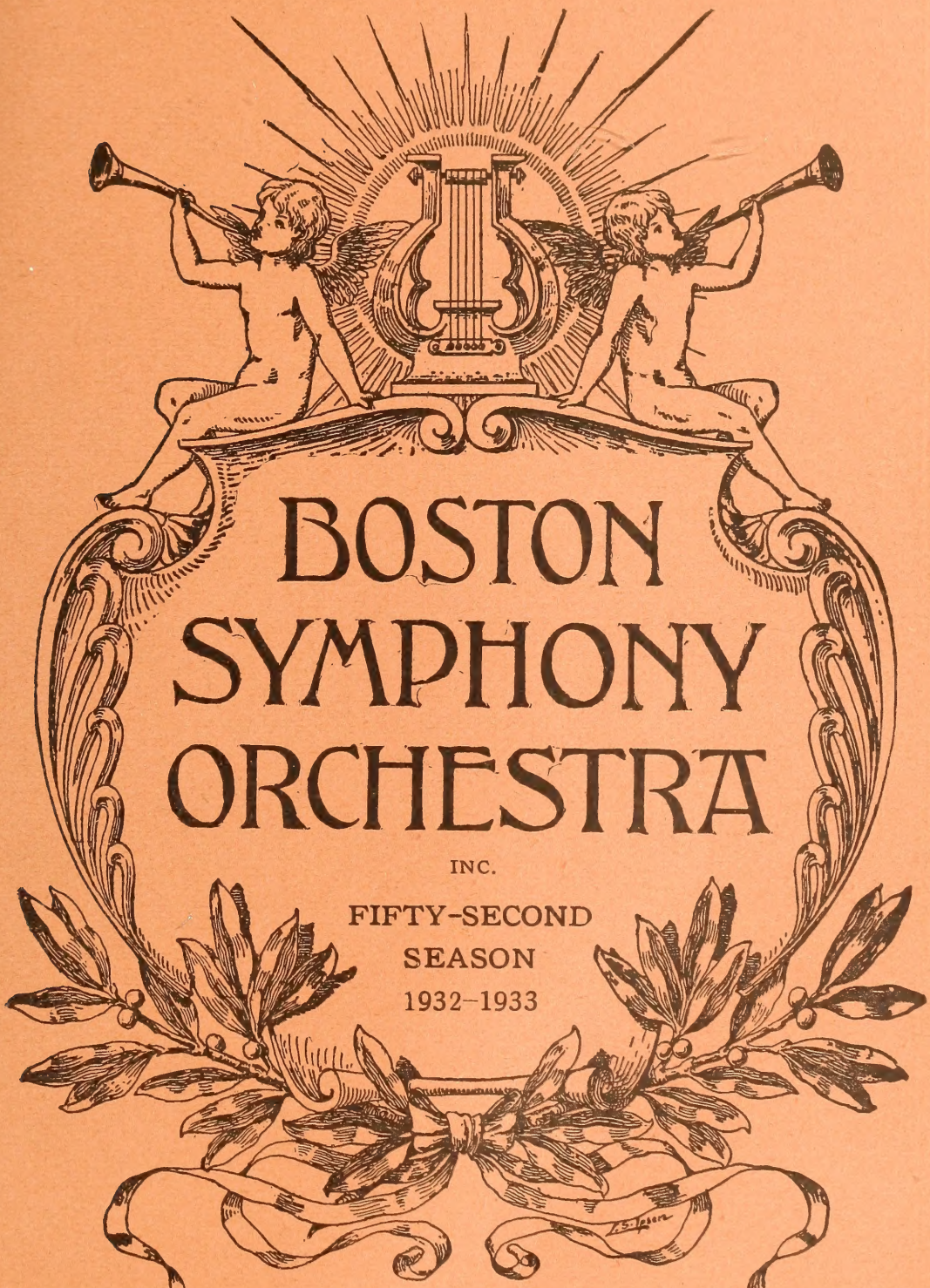

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THURSDAY EVENING, NOVEMBER 17, at 8.45

AND THE

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SATURDAY AFTERNOON, NOVEMBER 19, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

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Arcieri, E.
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Speyer, L.

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Boettcher, G.
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Valkenier, W.
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Horns.

Valkenier, W.
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Forty-seventh Season in New York

Boston Symphony Orchestra

Fifty-second Season, 1932-1933

Dr. SERGE KOUSSEVITZKY, Conductor

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 17

AT 8.45

PROGRAMME

Sibelius . . . "Swanwhite," Suite from the Incidental Music to Strindberg's Play, Op. 54

I. The Peacock.
II. The Harp.
III. The Maiden with Roses.
IV. Listen, the Robin Sings.
V. Song of Praise.

Sibelius . . . . . "Tapiola," Tone Poem, Op. 112

Sibelius . . . . . Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

There will be an intermission of ten minutes before the symphony.

The music of these programmes is available at the 58th Street Library

Incidental Music to Strindberg's "Swanwhite": A Suite for Small Orchestra, Op. 54 . . Jean Julius Christian Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This incidental music: (I) The Peacock, (II) The Harp, (III) The Maiden with the Roses, (IV) Listen, the Robin Sings, (V) The Prince Alone, (VI) Swanwhite and the Prince, (VII) Song of Praise, Op. 54, bears the date 1908. August Strindberg, in a note to his "Svanehvit" ("Swanwhite"), wrote of the play: "I had long had it in mind to skim the cream off our most beautiful folk-ballads and to make them into a picture for the stage. Then Maeterlinck came across my path, and under the influence of his puppet plays, which are not meant for the regular stage." Mr. Cecil Gray* says of the music: "Nothing could be more remote from the ordinary conception of Strindberg as a morbid and gloomy maniac than the aspect of him presented by this charming fairy story; and just as the play reveals an unsuspected side to the dramatist, so does the graceful and delicately tinted music that Sibelius has provided for it show the composer in a comparatively unfamiliar but equally sympathetic light." Mr. Gray calls attention to "The Peacock," with its "upper pedal for oboes and clarinet sustained throughout"; to "The Harp," a little poetic fantasy; "Listen, the Robin Sings," tone-painting in miniature; and the little lyric "The Maiden with the Roses."

This suite is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, harp, tympani, castanets, triangle and strings.

Sibelius has written incidental music to these plays: Adolf Paul's "King Christian II," 1898; Lybeck's "Ödlan," for orchestra, 1909 (?); Järnefelt's "Kuolema,"† 1903; Maeterlinck's "Pelléas et Mélisande," suite for small orchestra, 1905; Procopé's "Belsazar," suite for small orchestra, 1906; Knudsen's pantomime, "Scaramouche," for small orchestra, 1913; Hoffmannsthal's "Jedermann," for small orchestra, 1916; Shakespeare's "The Tempest," for orchestra (two suites have been derived from this music—seventeen numbers in all), 1926; Adolf Paul's "The Language of Birds," 1911.

"Tapiola,"‡ a Tone Poem for Orchestra, Op. 112

Jän Julius Christian Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää)

In January, 1926, Walter Damrosch, conductor of the Symphony Society of New York, asked Sibelius to compose a work for that orchestra. "Tapiola" was written in March and May of that year.§ The first performance anywhere was at Mecca Temple, New York

*"Sibelius" (London, 1931), pp. 96, 97.

†Containing the familiar "Valse Triste."

‡The word takes its name from Tapio, the forest god of Finnish mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Wasteland."—Cecil Gray.

§Mr. Gray gives the date 1925; but if this is correct, "Tapiola" was written before Mr. Damrosch gave Sibelius the order!

City, on December 26, 1926. The programme also included Beethoven's Symphony No. 5 and Gershwin's piano concerto in F (Mr. Gershwin, pianist). There was a second performance by the Symphony Society, this time at Carnegie Hall, on December 30, 1926, when the programme also included Brahms's Symphony No. 2; an air from Tchaikovsky's "Jeanne d'Arc" (Dusolina Giannini); an air from "Tannhaeuser" (Miss Giannini), and Johann Strauss's "Emperor" Waltz.

At the first performance, Mr. Damrosch prefaced the playing of "Tapiola" by saying he was "curious to see the reaction of the audience to what seemed to him music that successfully embodied the austerity and gloomy grandeur of the dusky forests of the North" Sibelius had undertook to depict. The score, dedicated to Mr. Damrosch, contains these lines written by the composer:

> "Wide-spread they stand, the Northland's dusky forests,
> Ancient, foreboding, brooding savage dreams;
> Within them dwells the forest's mighty god,
> And wood sprites in the gloom weave magic secrets."

These instruments are called for: Three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, kettledrums, and the usual strings.

Largemente, B minor, 2-2. The short opening phrase given out by the strings is typical of Tapiola. It is repeated with variations many times by various groupings of instrument, and afterwards under-

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goes many variations. "Even when the theme itself is not actually there in some form or another, which is seldom, it makes its spiritual presence felt throughout. The dénouement of the work is reached with a rising crescendo passage of chromatics for the strings alone, extending over thirty-seven bars, which attains to an unimaginable pitch of intensity, and culminates in a truly terrific and overwhelming outburst from the whole orchestra—one of the greatest climaxes in all music, like a convulsion of nature, or the unchaining of some elemental force."*

* * *

Mr. Ernest Newman wrote recently in the *Sunday Times* of London:

"It may sound like a paradox, but I am convinced that the surest and quickest way to win adherents for Sibelius is to familiarize the public first of all with his maturest works.

"Conductors and orchestras will also find this the best line of approach to him, for the simple reason that it is in the later works that they will find the explanation of many a passage in the earliest works that by itself is far from clear; because while it *looks* like music of the usual kind it is in reality something quite different in meaning. It is no use in playing one of the broader lyrical melodies in his first two symphonies as if it were Tchaikovsky or Strauss; no use playing one of his passages of imitation as if it were merely bad Bach. The conductor and orchestra who have got to the secret of the last four symphonies and of the splendid 'Tapiola' will then understand what Sibelius is driving at in certain parts of the first two symphonies that are now, as a rule, inadequately interpreted, because whoever begins his study of Sibelius with the earlier works unconsciously conceives the obscurer moments in terms of what music that looks like this on paper would mean had some other composer written it.

"You must, in fact, know something—indeed, a good deal—about Sibelius's mind as a whole before you can show your hearers the real mind that was at the back of these early works. What makes the 76-year-old Kajanus the most satisfactory of all Sibelius conductors (for those who know their Sibelius) is the fact that you feel, with him, that his mind has lived through very much the same experiences as that of the composer. Virtuosity of the ordinary kind, classic or romantic, is not only of no use with this music, but is positively harmful; for it merely means that cosmetics and scents and unguents that have been devised for the tastes of the *habitués* of quite alien beauty parlors are being applied to a face that not only does not need them but is much better without them. The correct thing, I maintain, is to commence your Sibelius study at the other end—with the latest works. If you do that, and do it intelligently, you are not likely to make the elementary mistake of playing the first or the second symphony as if it belonged to that Russian school of which Tchaikovsky is the leading representative."

*Cecil Gray in "Sibelius" (London, 1931). Mr. Gray finds that in "Tapiola," one of "The best works" of his later period, the "Northern and largely national phrase of Sibelius's creative activity is in the ascendant."

ENTR'ACTE.

SIBELIUS

(G. E. in *The Manchester Guardian*)

"The most interesting and remarkable feature of the programmes of the orchestral concert season in London this autumn and winter is the degree of attention that is suddenly and unexpectedly being paid on all sides to the music of Sibelius. . . . This sudden keen Sibelius is not by any means confined to London. . . . All this is exceedingly gratifying to those of us who have for many years, and seemingly to no purpose, been engaged in calling attention to this superb music and deploring its almost total neglect; to none more than to the present writer, who has long been convinced that the Finnish master is the greatest composer not only of his generation but of modern times. Nevertheless, if this high estimate is justified—and it is one which is gaining fresh adherents every day,—there is still a long way to go before it can be said that Sibelius has received the degree of recognition and attention that is his rightful due. In the first place, performances of his works, even now, are still ludicrously few in comparison with those of such relatively unimportant composers as Strauss, Ravel, or Stravinsky, to name only three; in the second place, they are almost exclusively confined to the symphonies, which, great though they are, only represent one aspect of his immense achievement. Even his warmest admirers, indeed, are still strangely ignorant of much of his best work. 'Tapiola,' it is true, has been played several times, and has made a deep impression, but such things as 'The Oceanides,' 'The Return of Lemminkainen,' 'Pohjola's Daughter,' 'Night-ride and Sunrise,' 'In

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Memoriam,' 'Luonnotar,' 'The Origin of Fire'—to mention only a few large works chosen at random—remain wholly unknown and unperformed. Yet all of these are works of exceptional beauty and distinction, while some of them are among the greatest creations of modern times. For example, I know nothing finer in the whole range of modern music than the two last-mentioned compositions; but, so far as I am aware, the first has only been performed once in this country, nearly twenty years ago, and the second not at all.

"The art of Sibelius, in fact, is a whole continent, a whole world even, of bewildering immensity and diversity, of which only a comparatively small part has so far been opened up to the musical public. No composer of the present time, indeed, has written so much music, of which so much is on the highest level of accomplishment, as Sibelius has; and now that the symphonies seem likely to become tolerably familiar in the immediate future, it is to be hoped that some enterprising conductor will turn his attention to the works mentioned above, to say nothing of many others, in which treasures are to be found as great as any contained in the symphonies.

"It is as yet too early to decide the extent to which the frequent inclusion of a Sibelius symphony in the orchestral programmes this season is due merely to the coinciding personal caprices of a few conductors, and the extent to which it constitutes a true reflection of public taste and popular demand. My impression has always been that the reception accorded to the symphonies of Sibelius, in London at least, has hitherto been distinctly cool, but I may be wrong. It is certainly not music that is calculated to rouse audiences to a pitch of emotional frenzy or to provoke wild demonstrations of enthusiasm, and this may to some extent account for the air of indifference with which it is invariably greeted.

"Sibelius himself once summed up the position excellently by saying that, whereas other modern composers offered the public cocktails of every hue and description, he offered them a draught of pure cold water. It is perhaps hardly to be expected that a generation whose aural palate has been vitiated and debauched by excessive indulgence in sonorous alcohol should at once take kindly to such an art as this, but there can be no doubt that an ever-increasing number of people are beginning to find the pure cold water of Sibelius highly refreshing after the surfeit of musical cocktails in which they have been indulging for so long. Above all, they are getting sick and tired of all the isms—impressionism, expressionism, atonalism, polytonalism, and the rest,—but especially of the I.S.C.M.s, the antics and posturings to which they are treated yearly by the International Society for Contemporary Music. It is, moreover, a highly significant fact that the warmest admirers of the art of Sibelius are to be found in the ranks of the younger generation, while those who are most hostile to it are invariably the middle-aged. For this reason, if for no other, its triumph in the near future is assured."

Symphony in E minor, Op. 39

Jean Julius Christian Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed eight symphonies. The first was composed in 1899 and published in 1902. The first performance was at Helsingfors on April 26, 1899. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, Wilhelm Gericke, conductor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2.

"The adagio* is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow,

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor, which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

"The substratum (of the symphony) is national; in fact, one may say that if the principal subjects are predominantly Slavonic in character, the subsidiary ones are often distinctively Finnish, and the atmosphere of storm and conflict which pervades the entire work is largely the outcome of a kind of revolt on the part of this thematic rank and file against their lords and masters. In this way the symphony presents a symbolical picture of Finnish insurrection against Russian tyranny and oppression. Not that I would suggest for a moment that the composer had any such purpose in mind while writing it, but there would be nothing surprising if there were an unconscious correspondence between the state of mind of the composer and the position of his unhappy country at the time when the symphony was conceived, at the very height of the Tsarist persecution. On the contrary, it would be surprising if there were not."*

*
* *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vastly open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the

*"Sibelius," by Cecil Gray (London, 1931).

northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld).*

*
* *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker (now dead).

Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was variations for String Quartet, which was played in Helsingfors

*"Musical Portraits" (New York, 1920).

in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

*
* *

These works by Sibelius have been performed in Boston at the concerts of the Boston Symphony Orchestra:

1904. March 12, Symphony No. 2 (Mr. Gericke).
1907. January 5, Symphony No. 1; April 20, Violin Concerto (Maud Powell) (Dr. Muck).
1908. November 21, "A Song of Spring," Op. 16; "Finlandia" (Mr. Fiedler).
1910. January 1, Symphony No. 2; March 5, "A Sagä"; April 2, Élégie and Musette from Suite "King Christian II." and Valse Triste from music for "Kuolema"; October 22, "Finlandia" (Mr. Fiedler).
1911. January 7, Symphony No. 2; March 4, "The Swan of Tuonela"; November 18, "Karelia" Overture (Mr. Fiedler).
1912. March 9, Violin Concerto (Maud Powell) (Mr. Fiedler). November 16, Symphony No. 1 (Dr. Muck).
1913. October 25, Symphony No. 4 (Dr. Muck).
1914. October 24, "Karelia" Overture, "The Swan of Tuonela," "Finlandia"; November 14, Symphony No. 4 (Dr. Muck).
1915. January 23, Symphony No. 1 (Dr. Muck).
1916. March 10, Symphony No. 2; April 7, whole of "King Christian" Suite; November 17, Symphony No. 1 (Dr. Muck).
1917. January 12, "Night Ride and Sunrise," "The Oceanides," "Pohjola's Daughter"; October 19, "Finlandia"; November 2 Symphony No. 4; December 28, "The Swan of Tuonela" (Dr. Muck).
1918. March 1, "Night Ride and Sunrise," "Pohjola's Daughter" (Dr. Muck).
1920. October 22, Symphony No. 1 (Mr. Monteux).
1921. November 11, Symphony No. 2 (Mr. Monteux).
1922. April 7, December 15, Symphony No. 5 (Mr. Monteux).
1923. October 26, Symphony No. 1 (Mr. Monteux).
1924. March 27, Symphony No. 2 (Mr. Monteux).
1926. January 15, Symphony No. 1 (Mr. Press, guest conductor); December 10, Symphony No. 7, "Finlandia" (Dr. Koussevitzky).
1927. February 25, "The Swan of Tuonela"; November 11, Symphony No. 5 (Dr. Koussevitzky).
1927. November 11, Symphony No. 5, E-flat major, (Dr. Koussevitzky).
1928. January 27, Symphony No. 1, E minor; November 9, Symphony No. 3; December 28, Symphony No. 3 (Dr. Koussevitzky).
1929. March 1, Concerto for violin and orchestra (Richard Burgin, violinist); October 18, Symphony No. 2, D major (Dr. Koussevitzky).
1930. February 28, Symphony No. 6, Concerto for violin and orchestra (Richard Burgin, violinst); March 28, Symphony No. 6 (Dr. Koussevitzky); December 12, Symphony No. 1 (Richard Burgin).
1931. January 30, Symphony No. 7; November 6, Symphony No. 4 (Dr. Koussevitzky).
1932. January 15, Symphony No. 2 (Dr. Koussevitzky).
1932. November 4, "Tapiola" (Dr. Koussevitzky).
1932. November 11, Symphony No. 1 (Dr. Koussevitzky).

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 19

AT 2.30

PROGRAMME

Brahms . . . . . Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

Carpenter . . . "Patterns," for Orchestra with Piano Obbligato
(First performance in New York)

Carpenter . . . "Skyscrapers" (A Ballet of Modern American Life)
Soprano: ADELLE ALBERTS
Tenor: RULON Y. ROBISON

SOLOIST
JOHN ALDEN CARPENTER

STEINWAY PIANOS USED

There will be an intermission of ten minutes after the symphony

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The music of these programmes is available at the 58th Street Library

Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But

Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

* * *

Walter Niemann in his life of Brahms† does not find his Symphony to be throughout a "harmless, pleasing, agreeable, cheerfully 'sunlit' idyl. Nothing could be further from the truth! The period between the sixties and the eighties of the last century, which in spite of all Germany's victorious wars, was so peculiarly languid, inert, and full of bourgeois sensibility in art, as well as in politics and human relations, had, none the less, as its artistic ideal, a heart-rending pathos and monumental grandeur. Nowadays, regarding things from a freer and less prejudiced point of view, we are fortunately able to detect far more clearly the often oppressive spiritual limitations, moodiness, and atmosphere of resignation in such pleasant, apparently cheerful, and anacreontic works as Brahms's Second Symphony. Like its sister-symphony in the major—namely, the Third—the Second, though nominally in the major, has the veiled, indeterminate Brahmsian, *'moll-dur'* character, hovering between the two modes. Indeed, this undercurrent of tragedy in the

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

†This Life of Brahms by Niemann (born at Hamburg in 1876—a pupil of his father Rudolph, Humperdinck and the Leipsic Conservatory), was translated into English by Catherine Alison Phillips and published by Alfred A. Knopf, New York, in 1929. The original German edition was published about ten years before that.—P. H.

second Brahms symphony, quiet and slight though it may be, is perceptible to a fine ear in every movement."

And so Niemann finds an "ominous stretto" on the wind in the development section. The second movement reveals "the tragic undercurrent of the symphony." This serious undercurrent is also felt "within quite small limits in what is perhaps the most typical and individual movement, the Brahmsian *'intermezzo pastorale'* of its *allegretto grazioso."* In the finale, "fantastic, romantic, and ghostly elements can be seen glimmering beneath the ashes in a supernatural, uncanny way throughout the whole development section. For all its apparent vivacity of movement and the apparently unclouded brightness of the D major key, the finale hides within its many sombre features, and even spectral and supernatural visions. Thus Brahms's Second Symphony, as a great idyll with a slightly tragic tinge, which we may compare with that great, ruthlessly tragic poet Hebbel's fine epic, 'Mutter und Kind,' was at the same time, as a 'tragic idyll,' a piece of the most genuine and typical Holstein and Low German art. Its quiet, unconscious tragedy, hidden beneath the blossom of a soft idyll of man and nature, with a subdued evening tinge and a prevailing pastoral spirit, carries direct conviction to a discriminating and unprejudiced listener—far more so, in any case, than the conscious and almost forced and deliberate tragedy of the First Symphony or the Tragic Overture. Here again, perhaps, there has been no conductor save Arthur Nikisch, the one and only great Brahms conductor of our day, who has simply ignored the traditional legend as to the innocent idyllic character of the Second Brahms Symphony and interpreted it as what it really is: a great, wonderful, tragic idyll, as rich in sombre and subdued color as it is in brightness." In conclusion Niemann finds the Second Symphony rich in "mysterious Wagnerian visions, suggestive of the Wanderer, in a mystic, woodland, faëry, nature atmosphere, recalling the 'Rhinegold,' and in many sombre and even ghostly passages."

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"Patterns" for Orchestra and Piano . John Alden Carpenter

(Born at Park Ridge, Ill., on February 28, 1876; now living at Chicago)

Mr. Carpenter writes: "The title 'Patterns' has no literary or programmatic significance, but it is my hope that the suitability of the title will be as apparent to the average auditor as it is to me. The piece is in one movement and plays about eighteen minutes. It is not primarily a show piece for the pianist—the strictly 'solo' bits are short and infrequent. There is a slow middle section for solo violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz bit, and short fleeting passages with jazz implications, as well as an absurd bubbling up of my concealed Spanish blood. You can judge from this that the *patterns* are at least various."

"Skyscrapers, a Ballet of American Life"

John Alden Carpenter

(Born at Park Ridge, Ill., on February 28, 1876; now living in Chicago)

This ballet, with the music completed in 1924, was produced at the Metropolitan Opera House, New York, on February 19, 1926. The Strutter, Albert Troy; Herself, Rita de Leporte; White-Wings, Roger Dodge. Louis Hasselmans conducted.

The work was intended for Serge Diaghilev's Russian Ballet. He had heard of Carpenter's "Krazy Kat," a "jazz pantomime," and was interested. Carpenter sent him the score and some photographs of the action. The two met in 1923, at Paris. Diaghilev suggested a new ballet based on an American subject. Carpenter, returning to this country, thought of a composition which should represent the hurry and din of American life, and its association with jazz. Diaghilev had insisted that the music should not depend on any projected story; let him see the score, and he and his associates would furnish the choreography. Again the two met in Europe. The production was to have taken place at Monte Carlo in March, 1925, but negotiations did not come to a head. Then the management of the Metropolitan Opera House, having heard that the ballet was ready, made a bid for it. Mr. Gatti-Casazza asked Carpenter to advance his own ideas about the staging of the ballet. Robert Edmond Jones was chosen to assist him. The two worked out the plan in the summer of 1925. They agreed that ordinary dance evolutions would not do, so Samuel Lee, who had had experience as a Broadway producer, was called in. Mr. Jones describes in *Modern Music* the method of collaboration.

"Carpenter," he said, "would play the music, giving me an impression of the changing orchestration. He played each passage over and over again for hours. This would give me certain ideas of movement, for which I drew tentative designs, to be discussed with him. Countless series of patterns were made during six months of grueling, unremitting labor. From these we selected the final succession of designs, one growing from the other, parallel with the progress of the music."

A reporter of the *New York Herald-Tribune* talked just before the production with Mr. Lee, who said:

"It is remarkable how the members of the ballet have picked up these steps. I have been used to dealing with dancers who are trained in American stage dancing. I thought there might be some difficulty in teaching these steps to dancers who had been trained in an entirely different school. But there was not. There is a great difference in these two types of dancers—something which I can hardly explain—but I have had no difficulty in getting these Metropolitan dancers into the intricacies of jazz dancing. As a matter of fact, dancing of that sort can be done by anybody who has a real sense of rhythm. That is something which not everybody has. And it is surprising to some persons who consider themselves good dancers to find out that they have no real sense of rhythm. I can tell if they have it merely by asking them to walk across the stage in time to music."

*
* *

The following synopsis of "Skyscrapers" is printed on the pianoforte version of the ballet:

" 'Skyscrapers' is a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has no story in the usually accepted sense, but proceeds on the simple fact that American life reduces itself essentially to violent alternations of work and play, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life, as follows:

"Scene 1. Symbols of restlessness.

"Scene 2. An abstraction of the skyscraper, and of the work that produces it—and the interminable crowd that passes by.

"Scene 3. The transition from work to play.

"Scene 4. Any 'Coney Island,' and a reflection of a few of its manifold activities—interrupted presently by a 'throw-back,' in the movie sense, to the idea of work, and reverting with equal suddenness to play.

"Scene 5. The return from play to work.

"Scene 6. Skyscrapers."

*
* *

The ballet is scored for three flutes (one interchangeable with a piccolo), three oboes (one interchangeable with English horn), three clarinets (one interchangeable with a bass clarinet), three bassoons (one interchangeable with a double-bassoon), three saxophones, four horns, four trumpets, three trombones, bass tuba, two pianofortes, celesta, one tenor banjo, xylophone, kettledrums, bass drum, side drum, Oriental drum, tambourine, cymbals, anvils, wood block, tam-tam, Glockenspiel, cylinder bells, and strings.

The reporter of the *New York Herald-Tribune* (February 14, 1926) reported Carpenter as saying:

"In 'Skyscrapers' photographic effects have not been sought. The effect might better be described as a reflection, with all the exaggera-

tion and distortion a reflection is likely to have. It must be understood that the music is not jazz, as jazz is generally heard and understood. It would be impossible to give jazz through the medium of a symphony orchestra.

"Therefore 'Skyscrapers' may be called jazz filtered through an orchestra of that sort. It is jazz once removed. Jazz itself depends on the sonority of the jazz band. To get something of this sonorous jazz effect we have used the saxophones and a banjo."

"I have not tried to tell a story in 'Skyscrapers.' In fact, there is no story to it. It is simply based on the idea that in this country we work hard and play hard. The amusement park scene is not Coney Island in particular. It might be any amusement park, although there is a costume over there," he added, pointing to a bizarre contraption, "which I actually saw at Coney Island. I thought it was part of a masquerade or something of the sort, but I was told that the young fellows actually came to Coney in costumes of that sort."

"Do you think that this is a step toward jazz grand opera?"

"Jazz opera is a big job," said Mr. Carpenter reflectively. "It must be remembered that opera is a very old form; jazz is modern, and can hardly be made to fit. For opera we must choose something poetic and remote. Jazz is very near and real. It would be absurd to hear people trying to 'talk' to each other in jazz. The modern composers, Stravinsky and the rest, it will be noticed, are not using the opera form. They do not feel at home in it, apparently. Instead, they write ballets. The ballet is flexible; you can do what you want with it—but not opera."

* * *

It is said that Mr. Oscar Thompson* in *Musical America* reproduced the composer's own ideas about this music: "More often it is of a semi-jazz than of a real jazz character. Sometimes, as in the episode of the singing negroes, it is even remote from the spirit of jazz." There are no bald incorporations of cabaret tunes. The music is his own "except for a few incorporated phrases of 'Massa's in the Cold, Cold Ground,' and a fleeting suggestion or two of 'Yankee Doodle,' 'Dem Goo-Goo Eyes,' and variously vaguely remembered 'Blues.' . . . Saxophones and a banjo have parts, but rather minor ones."

As represented in the Opera House, when the curtains are parted, red lights are seen, traffic signals, on each side of the stage—"symbols of restlessness." A fantastic 'drop' is lifted, and reveals 'an abstraction of the skyscraper.' . . . Gardens in angular confusion are etched against vacancy." Men in overalls go through the motions of labor, while "shadows in human shape move listlessly, meaninglessly by."

Whistles blow, and there is a dancing exit. The stage picture is one of "any Coney Island," with Ferris-wheels, scenic railways, street shows, "dance-addled crowds, swirling through rhythmic figures and formations, glorifying the American girls' nether ex-

*Mr. Thompson is now the music critic of the *New York Evening Post.*

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tremities, with no particular thought as to whether she has either brain or heart."

Then a return to men swinging their sledges, followed by a reversion to play-flappers, sailors, minstrel-show end men, comic policemen, characters of a midway pleasance in a succession of dances.

In the fifth scene the women are left by their partners, who return to work on the skyscrapers. "Gigantic shadows, suggesting a Herculean power behind the building of a great city's business edifices, are cast upward against the girders as the ballet ends."

Mr. Thompson adds: "The negro chorus, recruited from Harlem, has a curious place in the Coney Island scene. White-Wings, blackface street sweeper, goes to sleep, propped against a traffic sign. Shadowy figures emerge, as in a dream, and sing in melancholy mood, until with a sudden snapping of the strain, they begin dancing, one by one. Then White-Wings wakes and takes up the same perky, jazzy steps."

* * *

The music of "Skyscrapers" was first heard in Boston at a concert of the Boston Symphony Orchestra on December 9, 1927: Soprano, Mme. Claire Mager; tenor, Rulon Y. Robison. Dr. Koussevitzky, conductor.

There was a second performance on December 28, 1928, when Marie Sundelius was the soprano; Joseph Lautner, the tenor.

* * *

Mr. Carpenter, in "Skyscrapers," uses a few phrases of Stephen C. Foster's "Massa's in the Cold, Cold Ground." This song was composed in 1852 and published in that year by Firth, Pond and Co., New York, but it was sung by E. P. Christy of Christy's Minstrels before the publication. Foster received ten dollars for the song.

D major, poco lento, 4-4.

Round de meadows am a-ringing
De darkeys' mournful song,
While de mocking-bird am singing,
Happy as de day am long.

Where de ivy am a-creeping
O'er de grassy mound,
Dare old Massa am a-sleeping,
Sleeping in de cold, cold ground.

Down in de corn-field.
Hear dat mournful sound.
All de darkeys am a-weeping,
Massa's in de cold, cold ground.

When de autumn leaves were falling,
When de days were cold,
'Twas hard to hear old Massa calling,
Cayse he was so weak and old.

Now de orange tree am blooming
On de sandy shore,
Now de summer days am coming,
Massa neber calls no more.

Massa made de darkeys love him,
  Cayse he was so kind;
Now dey sadly weep above him,
  Mourning cayse he leaves dem behind.

I cannot work before tomorrow,
  Cayse de tear-drop flow;
I try to drive away my sorrow,
  Pickin' on de old banjo.

The lachrymose negro songs of Foster were parodied by an anonymous contributor to *Putnam's Magazine* in the fifties:

In the old cypress swamp where the wild-roaring bullfrog,
The echoes awakes with his soul-stirring strains,
Old Pompey lies dead, and the plantation watch dog
A requiem howls o'er his buried remains.

Edwin P. Christy, a ballad singer and banjoist, was born in Philadelphia on November 28, 1815; he killed himself at New York on May 21, 1862. He made a specialty of singing Stephen C. Foster's songs. He formed a minstrel company and called it Christy's Minstrels. The original company consisted of E. P. Christy, George N. Christy (1827–1868),* "one of the greatest performers that ever graced the minstrel stage," Tom Vaughan, and Lansing Durand. Mr. Edw. Le Roy Rice, in his "Monarchs of Minstrelsy," states that he was unable to give the date of E. P. Christy's formation of his company; the first record he could find was in Albany, N.Y., in May, 1844. The first appearance in New York was on April 24, 1846, at Palmo's Opera House; but it was at Mechanics Hall, 472 Broadway, that the name Christy's Minstrels became famous (1847–1854). On September 20, 1854, the company sailed for San Francisco. The withdrawal of George Christy caused the dissolution of the company. After E. P. Christy retired, part of his company went to London, and gave the first performance on August 3, 1857. They were called "Christy Minstrels." From this company several others sprang, and for a great many years all minstrel organizations in England were called "Christy's."

*
* *

The late Henry O. Osgood, in his "So This Is Jazz" (Boston, 1926), says that Mr. Carpenter borrowed for his ballet "Skyscrapers" a phrase from "When You Aint Got No Money, Well You Needn't Come Around." The words of this song were by Clarence S. Brewster; A. B. Sloane wrote the music. The song was copyrighted by M. Whitmark & Sons, New York, in 1898. The title-page described it as "May Irwin's† Great Coon Triumph."

Allegro moderato, G major, 2-4.

*But Professor Odell, in his "Annals of the New York Stage," says that the organization, when it came to Palmo's, included E. P. Christy, R. M. Hooley, W. Porter, T. Vaughan, and George N. Christy, whose real name was Harrington. Mr. Rice gives the date of the appearance April 27, 1846.

†May Irwin, actress, was born at Whitby, Ontario, on June 27, 1862. She went on the stage at Rochester, N.Y., on February 8, 1876, singing in vaudeville. She was in Tony Pastor's Company, New York (1877–1880); with Augustin Daly's Company (1883–1886). Her first appearance in London was with Daly's Company on August 1, 1884, in "Dollars and Sense." Since then, she has taken a prominent part in many plays. From 1894 to 1908 she played under her own management.

Ise had hard luck, worst ever struck,
Oh, Ise been up against it good an' hard.
Shot craps last night, got cleaned up right,
For dey won my money by de yard;
Went down to tell my cullud belle
How I was broke an' didn't have a red;
Her chin dropped down, she gave a frown,
Den dat on'ry nigger gal she said:

Chorus:

When you ain't got no money, well you needn't come 'round;
Ef you is broke, Mister Nigger, I'll throw you down.
De only coon dat I can see is de one dat blows his dough on me;
So when you bring de stuff, Mister Nigger, I'se to be found;
But when you ain't got no money, well, you needn't come 'round,
For you ain't de only poodle in de pound.
So if my baby you wants to be, youse got to have de dough and spend it on me;
But when you ain't got no money, well you needn't come 'round.

Big Nigger Ben lent me a ten;
I went down to de races at de track,
Got a sure thing, started to sing:
"Dis is where I gits my money back";
Sat down and wrote my gal a note;
Says I, dis tip's so easy dat it's dead.
I lost my bet, hoss runnin' yet;
And de nigger wrote to me and said:

Chorus:

One night last fall, went to a ball.
Of course mah gal went wid me on mah arm,
Cut such a swell, me an' mah belle,
Guess as babies we was pretty wahm;
Dey had ice cream, thought I would scream;
"I think I'll take a plate or two," says she.
I says: "I'm broke." Den up she spoke,
Dis is what dat gal she said to me.

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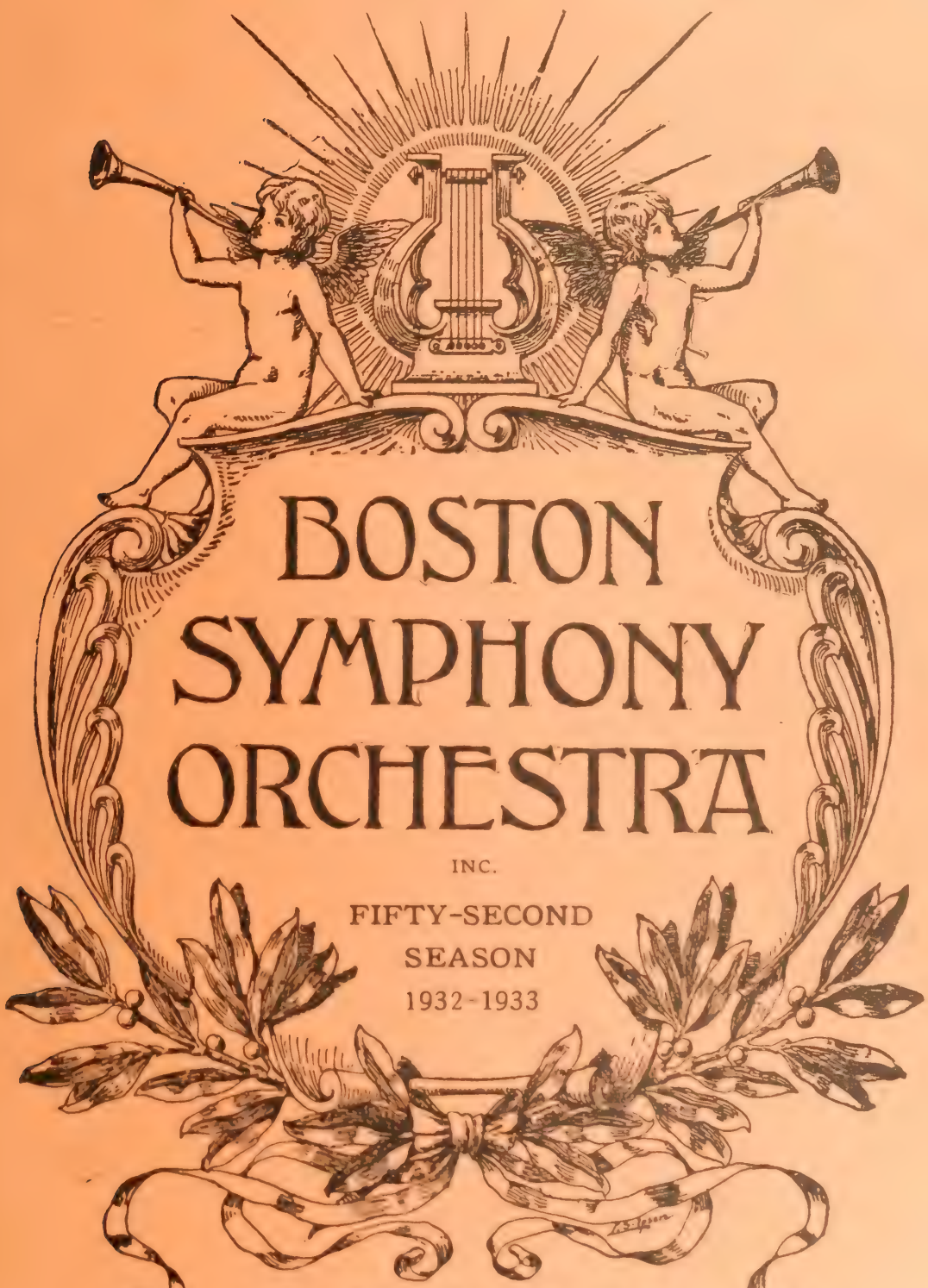

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AND THE

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WITH HISTORICAL AND DESCRIPTIVE
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Bladet, G.
Amerena, P.

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Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

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Panenka, E.

Piccolo.

Battles, A.

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Speyer, L.

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Bettoney, F.

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Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
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Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

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Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
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Sidow, P.
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THURSDAY EVENING, JANUARY 5

AT 8.45

PROGRAMME

Bach . . . . Two Preludes (arranged for String Orchestra by Pick-Mangiagalli)

Prokofieff . . . . Piano Concerto No. 5 in G major, Op. 55

I. Allegro con brio; Tempo meno mosso.
II. Moderato ben accentuato.
III. Toccata: Allegro con fuoco.
IV. Larghetto.
V. Vivo; poco meno mosso; coda.

Berlioz . . . Symphonie Fantastique in C major, Op. 14 A

I. Dreams, Passions.
Largo: Allegro agitato e appassionato assai.
II. A Ball.
Waltz: Allegro non troppo.
III. Scene in the Meadows.
Adagio.
IV. March to the Scaffold.
Allegretto non troppo.
V. A Witches' Sabbath.
Larghetto: Allegro.

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There will be an intermission of ten minutes after the concerto

The music of these programmes is available at the 58th Street Library

TWO PRELUDES (ARRANGED BY RICCARDO PICK-MANGIAGALLI FOR STRING ORCHESTRA) . . . . . JOHANN SEBASTIAN BACH

(Bach born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Mangiagalli born at Strakonitz, Bohemia, on July 10, 1882, of a Czech father and an Italian mother; living at Milan)

Bach's Suites and sonatas for the violin were probably composed during his sojourn at Cöthen (1717–23).* His father had played on a stringed instrument and had taught him the violin when he was a young boy. One of Bach's duties when he was at Weimar (1708–17) was to play in the Duke's band. He liked the viola, he said, "because he was in the middle of things."

The first Prelude in Pick-Mangiagalli's transcription, is the one in D minor prefaced to the D minor fugue No. 9 for organ, in the Bach Gesellschaft Edition.

The second Prelude is the Prelude of the Third Partita (E major, 3-4) for violin solo. This brilliant movement was afterwards developed into the symphony at the beginning of the Rathswahl Cantata "Wir danken dir Gott," first performed at Leipsic in 1731. This Prelude is also the first movement in Sigismund Bachrich's (1841–1913) Suite of Bach's "Prelude, Adagio, and Gavotte in Rondo form," arranged for string orchestra, which was first performed at a Philharmonic Concert at Vienna in 1878. The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 18, 1884, Mr. Gericke conductor.

Bach's six solo sonatas and six violoncello sonatas were, according to the autograph title-pages, to be played without accompaniment, "Violono solo senza basso," "Violoncello solo senza basso," yet some students of Bach have thought that he intended to have the sonatas accompanied by a clavichord. Mendelssohn and Schumann wrote accompaniments for the chaconne in the Second Partita for violin, and Schumann wrote accompaniments for certain sonatas. In Bach's time it was the custom for a composer to leave a portion of his work unwritten, and the clavichord was taken for granted in almost every combination of instruments.

* * *

Mr. Pick-Mangiagalli writes about the two Preludes: "In the Second Prelude under the first violin part (which I have left in its original form), I have composed the other parts in the strict contrapuntal manner of Bach. My transcription has nothing in common with the one made by Bach himself for organ and strings. I think that these two Preludes, performed by numerous and good players of stringed instruments, should be effective, especially the Second."

* * *

Riccardo Pick-Mangiagalli, whose Prelude and Fugue for Orchestra were played in Boston at a concert of the Boston Symphony Orchestra on October 11, 1929, was a pupil of the Milan Con-

*Some think they may have been written at Weimar.

servatory, where he took lessons in composition under Vincenzo Ferroni and piano lessons of Vincenzo Appiani. He received his diploma in 1903. He gave concerts in Germany and Austria. German publishers were the first to pay attention to him, but the greater part of his music is published by Ricordi.

The list of his works includes:

BALLETS: "La Berceuse"; "Il Salice d'Oro" (La Scala, Milan, 1913—it was performed for fourteen successive nights); "Il Carillon Magico" (La Scala, Milan, fall of 1918; also performed at Rome, Florence, Palermo, Varese, Bergamo); "Sumitra" (1917); "Basi e Bote," a lyric comedy in Venetian dialect, text by Arrigo Boito (Argentina Theatre, Rome, March 3, 1927—Mariano Stabile, Arlecchino; Sassone Sost, Colombina; Alessio de Paolis, Florinda; Autori as Pantaleone).

SYMPHONIC WORKS: "Notturno e Rondo, Fantastico," for orchestra; Symphonic Poem, "Sortilegi" (1918) for pianoforte and orchestra; Ballata Sinfonica, for full orchestra; Two Preludes, for orchestra; Petite Suite; Four Poems for orchestra.

CHAMBER MUSIC: String Quartet in G minor, Op. 18; a violin sonata, E minor, Op. 8; piano pieces; songs.

The Notturno and Rondo Fantastico were performed at Symphony Hall, Boston, on January 7, 1921, by La Scala Orchestra, conducted by Arturo Toscanini.

His Prelude and Fugue were performed at a concert of the Boston Symphony Orchestra on October 11, 1929.

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Piano Concerto No. 5, Op. 55 . . Serge Serievich Prokofieff

(Born at Sontsovka in the Ekaterinoslav Government, Russia, on April 24, 1891; now living)

This concerto was performed for the first time at the Philharmonic Concert in Berlin on October 31, 1932. Prokofieff was the pianist.

Wilhelm Furtwängler, the conductor. Beethoven's Fourth Symphony, and the "Childe Harold" Symphony by Berlioz were also on the program. Paul Hindemith played solo viola in the latter work.

There was a performance in Paris on December 10, 1932 (Prokofieff Festival).

Mr. Prokofieff thus described his new score to an interviewer in the *Boston Transcript:*

"To tell you about this concerto I must tell you something about the way in which I work. I am always on the lookout for new melodic themes. These I write in a notebook, as they come to me, for future use. All my work is founded on melodies. When I begin a work of major proportions I usually have accumulated enough themes to make half-a-dozen symphonies. Then the work of selection and arrangement begins. . . .

"The composition of this Fifth Concerto began with such melodies. I had enough of them to make three concertos. The emphasis in this concerto is entirely on the melodic. There are five movements, and each movement contains at least four themes or melodies. The developments of these themes are exceedingly compact and concise. This will be evident when I tell you that the entire five movements do not take over twenty minutes in performance. Please do not misunderstand me. The themes are not without development. In a work such as Schumann's 'Carnaval' there are also many themes, enough to make a considerable number of symphonies or concertos. But they are not developed at all; they are merely stated. In my new concerto there are actual developments of the themes, but these developments are as compressed and condensed as it is possible to make them.

"Of course there is no programme, not a sign or suggestion of a programme. But neither is there any movement so expansive as to be a complete sonata-form. The first movement is an Allegro con Brio, with a Meno Mosso as middle section. Though not in sonata-form, it is the main movements of the concerto; fulfils the functions of a sonata-form; is in the spirit of the usual sonata-form. The second movement is a Moderato Ben Accentuato. This movement has a march-like rhythm, but we must be cautious in the use of this term. I would not think of calling it a march because it has none of the

vulgarity or commonness which is so often associated with the idea of a march and which actually exists in most popular marches. The third movement is a Toccata, Allegro con Fuoco. This is a precipitate, displayful movement of much technical brilliance and requiring a large virtuosity—as difficult for orchestra as for the soloist. It is a toccata for orchestra as much as for piano.

"The fourth movement is a Larghetto. It is the lyrical movement of the concerto. It starts off with a soft, soothing theme; grows more and more intense in the middle portion, develops breadth and tension, then returns to the music of the beginning. German commentators have mistakenly called it a Theme and Variations. The Finale runs: Vivo; Piu Mosso; Coda. It has a decidedly classical flavor. The Coda is based on a new theme which is joined by the other themes of the Finale. The concerto is not cyclic in the Franckian sense of developing several movements out of one theme or set of themes. Each movement has its own independent themes. But there is reference to some of the material of the first movement in the third; and also reference to the material of the third movement in the Finale.

"The piano-part is treated concertante-fashion. . . . The piano always has the leading part which is closely interwoven with significant music in the orchestra."

Prokofieff played his second piano concerto in Boston with the Boston Symphony Orchestra on January 1, 1930. It was the first performance in the United States. This concerto has a curious history. Composed in the spring of 1913, it was played in August of that year by Mr. Prokofieff at one of the concerts at Pavlovsk near Leningrad. There were several performances after that, with the composer pianist, at the symphony concerts at Leningrad;

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there was also one in 1915, at an Augusteo concert in Rome, directed by Mr. Molinari.

The manuscript score was left in Leningrad when Prokofieff came to the United States in 1918, and was lost with the orchestral parts with other manuscripts when his apartment was confiscated by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921. From these sketches, Mr. Prokofieff in 1923, remade the second concerto as it now stands.

His Concerto No. 3, C major, Op. 26, was played by the Boston Symphony Orchestra in Boston, January 29, 1926. It was sketched at Leningrad in 1918. The composition was interrupted by the coming of Prokofieff to the United States. He crossed Siberia and arrived at New York from the Pacific Coast in September of that year. The work was completed at St. Brevin, France, in October, 1921. The first performance was by the Chicago Symphony Orchestra at Chicago on December 16, 1921, when the composer played the piano part.

The piano concerto No. 1, Op. 10, is an early work dated 1911.

Fantastic Symphony, No. 1, in C major, Op. 14a . Hector Berlioz

(Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is a lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface* to the full score of the symphony:—

PROGRAMME

OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

Dreams, Passions.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II.

A Ball.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

*The translation into English of this preface is by William Foster Apthorp.

PART III.

Scene in the Fields.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV.

March to the Scaffold.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

Walpurgisnight's Dream.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Iræ*. Witches' dance. The witches' dance and the *Dies Iræ* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

Julien Tiersot published in the *Ménestrel* (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression.

"The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*" (thus

Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

"The artist is placed in the most diverse circumstances of life,—in the midst of a tumultous festival, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the fields, the cherished image comes to his mind and throws trouble into his soul.

"One evening in the country, he hears two shepherds dialoguing a *ranz des vaches:* this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not long ago,—all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

> 'I am alone in the world,' he says to himself.
> 'Soon perhaps I shall no longer be *alone*,
> But if she should deceive me!'

This mixture of hope and fear, and these ideas of happiness disturbed by certain dark forebodings, form the subject of the Adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbat the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by M. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

*
* *

What was the origin of this symphony? Who was the woman that inspired the music and was so bitterly assailed in the argument sent to Ferrand?*

Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800, was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first on September 6 with Kemble, Powers, and Liston. Her success was immediate and

*Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms,—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music."

overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the "Romeo and Juliet" symphony. To the end he preferred the "Love Scene" to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

He wrote Ferrand on April 16, 1830: "Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure; and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely." He then inserted the argument which is published above. "Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday, May 30, I shall give a concert at the Nouveautés, with an orchestra of two hundred and twenty players. I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake."

He wrote to Ferrand on May 13, 1830: "I think that you will be satisfied with the scheme of my 'Fantastic Symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a Sabbat Night' in this spirit. I do not wish to avenge myself. I pity her and I despise her. She's an ordinary woman, endowed with an instinctive genius for expressing the lac-

erations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the Nouveautés for my concert the 30th of this month.* They are very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic Symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make her go. I do not believe it, however; she will surely recognize herself in reading the programme of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!" He hoped to have the assistance of the "incredible tenor," Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The "frightful truths" about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11, 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then tried to console himself with his "Ariel," Camille Moke† whom he vainly endeavored to marry. He was jilted by her, and, although he was awarded the *prix de Rome* in 1830, he was profoundly unhappy in consequence of her coquetry. The story of his relations with the pianist Camille, afterwards Mme. Pleyel, and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and his bitter "Euphonia ou, la ville musicale,"‡ a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre." Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the programme of his "Sabbat," but Tiersot has conclusively disproved the theory by this marshalling of dates.

*This performance at the Nouveautés was on May 30, 1830. Berlioz conducted. He revised the score in 1831, in Italy.

†Marie Féhcité Denise Moke, the daughter of a Belgian teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

‡ Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Mlle. Moke, was first published in the *Gazette Musicale* of 1834 and afterwards in "Les Soirées d'Orchestre." "Euphonia" first appeared in the *Gazette Musicale* of 1844, where the allusions are more clear.

At last Berlioz, determined to give a grand concert at which his cantata "Sardanapale," which took the *prix de Rome,* and the "Fantastic Symphony" would be performed. Furthermore, Miss Smithson was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year. "I shall give," he wrote Ferrand, November 19, "at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to 'Les Francs Juges,' the 'Chant sacré' and the 'Chant guerrier' from the 'Mélodies,'* the scene 'Sardanapale,' with one hundred musicians for *THE CONFLAGRATION,* and at last the 'Fantastic Symphony,' Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you." He wrote to him on December 7: "This time you must come; I have had a furious success. The 'Fantastic Symphony' has been received with shouts and stampings; the 'March to the Scaffold' was redemanded; the 'Sabbat' has overwhelmed everything by its satanic effect." Camille after this concert called Berlioz "her dear Lucifer, her handsome Satan," but Miss Smithson was not present; she was at the Opéra at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's "Muette de Portici." The symphony made a sensation; it was attacked and defended violently, and Cherubini answered, when he was asked if he heard it: "Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's end. Invited to go to a concert, she took a carriage, and then, looking over the programme, she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions.—Dumas's "Antony" was then jamming the Porte Saint-Martin,—with pale, long-haired youths, who believed firmly that "to make art" was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hair cut brushlike, extravagant doublets, velvet-faced coats thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures *à la girafe,* high shell combs, shoulder-of-mutton sleeves, and short petticoats that revealed

*"Mélodies irlandaises," composed in 1829, published in 1830 (Op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poem by F. Gounet. The set, then entitled "Irlande," was published again about 1850.

buskins. Berlioz was seated behind the drums, and his "monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff." Heine was in the hall. He was especially impressed by the Sabbat, "where the Devil sings the mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Mme. Smithson was there, whom the French actresses have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage symphony which we hear today." It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added: "Since then Miss Smithson has become Mme. Berlioz, and her husband has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra, in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met: but he no longer beat with such rage on his drums."

Musician and play-actress met, and after mutual distrust and recrimination there was mutual love. She was poor and in debt; on March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October 3, 1833. It was an unhappy one.

"A separation became inevitable," says Legouvé. "She who had been Mlle. Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them."

After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janin sang her requiem in a memorable feuilleton.

Berlioz married Marie Recio* early in October, 1854. He told his son Louis and wrote to his friends that he owed this to her.

*Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inés in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise, in the *Journal des Débats*, of her face, figure, and singing. She made Henrietta wretched even after she had left her husband, Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb, Berlioz in his Memoirs gives a ghastly account of the burial.

SECOND MATINEE

SATURDAY AFTERNOON, JANUARY 7

AT 2.30

PROGRAMME

Vaughan Williams . . . Fantasia on a theme by Thomas Tallis for String Orchestra

Prokofieff . . . . Piano Concerto No. 5, in G major, Op. 55

I. Allegro con brio; Tempo meno mosso.
II. Moderato ben accentuato.
III. Toccata: allegro con fuoco.
IV. Larghetto.
V. Vivo; poco meno mosso; coda.

Beethoven . . . . Symphony No. 7 in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

SOLOIST

SERGE PROKOFIEFF

STEINWAY PIANO

There will be an intermission of ten minutes after the concerto

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The music of these programmes is available at the 58th Street Library

Fantasia on a Theme by Thomas Tallis for Double-Stringed Orchestra . . . . . Ralph Vaughan Williams

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The Fantasia was published in 1921. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The first performance in Boston was on October 27, 1922, Mr. Monteux conductor.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other partes (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

* * *

Little is known of the early life of Tallis. He is supposed to have been a chorister at St. Paul's Cathedral, or the Chapel Royal Henry VIII. frequently visited—Waltham. That may account for the appointment of Tallis as organist to the Abbey there. When he left Waltham, he was paid 20 shillings as wages and 20 shillings "in reward." He entered the Chapel Royal as a Gentleman. He was married in 1552, and lived with his Joan "in love full three and thirty years." In 1557 he received from Mary Tudor—he was one of the Gentlemen of her chapel—a twenty-one years' lease of the manor

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of Minster, the only sign of royal favor shown him for nearly forty years of service, as he remarked in a petition to Queen Elizabeth, was granted to Tallis, in association with William Byrd, the monopoly of publishing music for a term of twenty-one years. They petitioned Elizabeth for the lease of lands to compensate them for losses from the working of the monopoly. Property to the value of £30 was leased to them without fine. Tallis was buried at Greenwich in the parish church, where a brass plate containing this epitaph was to be seen until the church was rebuilt early in the eighteenth century:

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he dyd excell.
He serv'd long Tyme in Chappell with grete prayse
Fower Sovereygnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward's Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whos Name yclyipt was Jone,
Who here entomb'd him Company now bears.
As he dyd lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God ful oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

He left forty shillings for the benefit of the poor of Greenwich—his widow to distribute six loaves every Friday; to old colleagues of the Chapel Royal 3£ 6s. 8d. for a feast; and his interest in the music printing monopoly to his godson Thomas Byrd, after William Byrd. Tallis wrote a great amount of music. His most remarkable work was a forty part motet—*Spem in alium non habui,* for eight five-part choirs.—Herbert Hughes.

Piano Concerto No. 5, Op. 55 . . . Serge Serievich Prokofieff

(Born at Sontsovka in the Ekaterinoslav Government, Russia, on April 24, 1891; now living)

(For Notes see page 6)

Symphony, A major, No. 7, Op. 92 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second Part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

C A R N E G I E H A L L

SEASON, 1932-1933

Friday Evening, February 3, 1933, at 8.45

Saturday Afternoon, February 4, 1933, at 2.30

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was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28, of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"† a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadelphia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

* Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Bron von Kempelen, who at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle,* London, Summer of 1914.)

† See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

The benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when violinists refused to play a

passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake; the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

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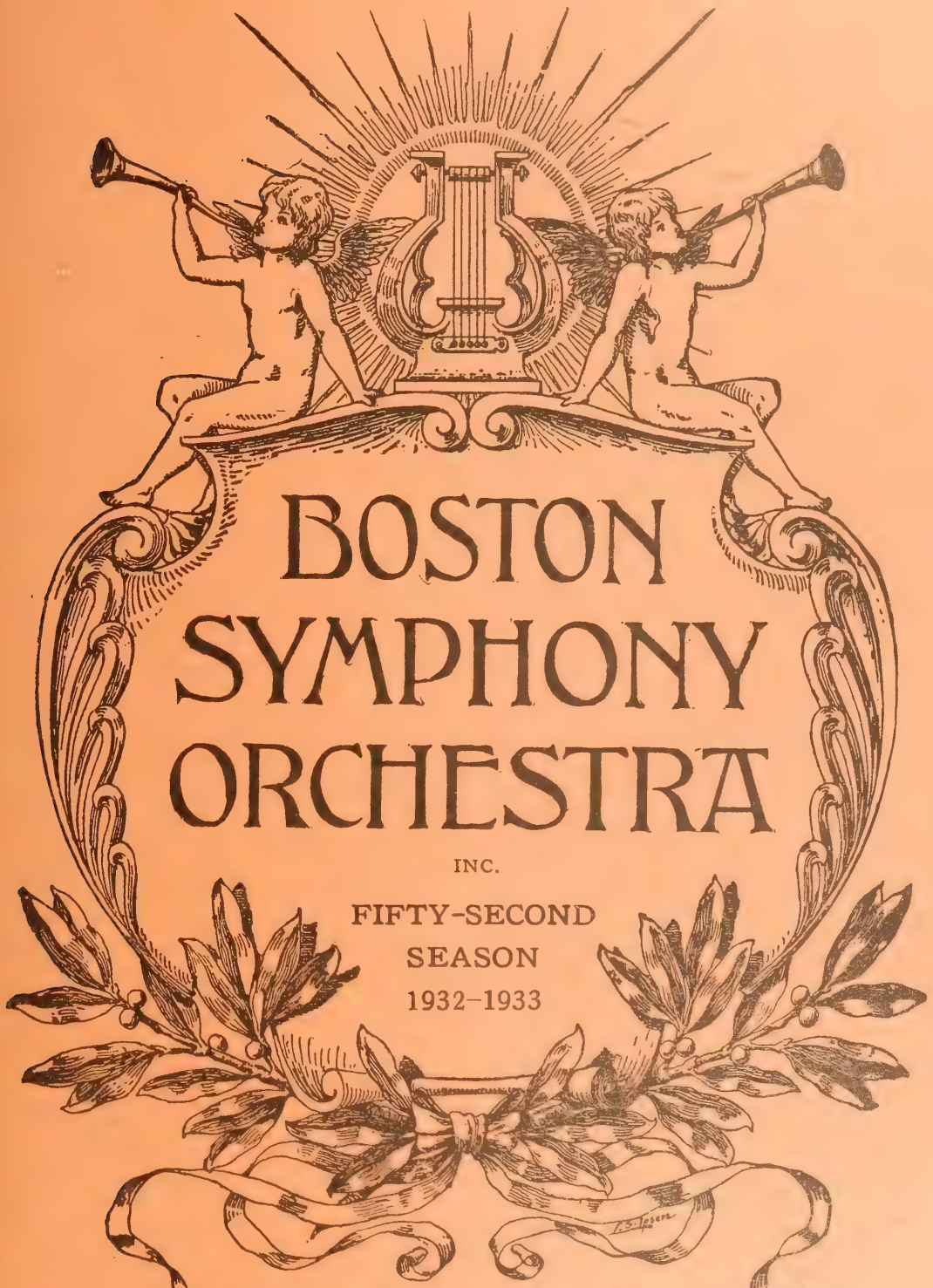

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Beck . . . . . Innominata

(First performance in America)

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Moussorgsky . "Pictures at an Exhibition," Pianoforte Pieces, arranged for Orchestra by Maurice Ravel

Promenade—Gnomes—Il Vecchio Castello—Tuileries—Bydlo—Ballet of Chickens in their Shells—Samuel Goldenberg and Schmuyle—Limoges: the Market-place—Catacombs (Con mortuis in lingua mortua)—The Hut on Fowls' Legs—The Great Gate at Kiev.

There will be an intermission of ten minutes after the symphony

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"Innominata" . . . . . Conrad Beck

(Born at Schaffhausen, Switzerland, in 1901; now living)

"Innominata" was performed for the first time at the 10th International Music Festival held at Vienna in June, 1932. Beck's work was conducted by Ernest Ansermet on the first day, June 16, of the Festival. The orchestra was the Vienna Symphony Orchestra. On the programme of the concert for that day were the following compositions: Nikolai Lopatnikoff, Piano Concerto No. 2 (Walter Frei, of Zurich, pianist; Ansermet, conductor). Miroslav Ponc, Prelude to a Greek Tragedy (im Vierteltonsystem)—Karel Aněerl of Prague, conductor. Karel Haba, Violin Concerto (Stanislav Novák, of Prague, violinist; Otakar Jeremiaš, conductor). Robert Gerhard, of Spain, Six Catalonian Songs for soprano and orchestra (Conxita Badia D'Agusti, of Barcelona, soprano; Anton Webern, of Vienna, conductor). Claude Delvincourt, of France, Dance Suite for orchestra, "Bal Vénétien" (Roger Desormière, of Paris, conductor).

"Innominata" has been described by Frederick Jacobi* as "a work of suppleness and strength in the linear-contrapuntal style, reminiscent of Hindemith."

It is said that Beck studied with Arthur Honegger; that his home is in Zurich, but he spends much time in Paris.

*
* *

Published works of Beck are as follows:

Orchestra: Symphony No. 3, for strings†; Concert for orchestra (Symphony No. 4); Symphony No. 5, for orchestra; Concert for string quartet and orchestra; Little Suite for string orchestra; Concertino for pianoforte and orchestra; Concerto for oboe and orchestra. Strings: Sonatine for violin and pianoforte; String Quartet, No. 3.‡

Choruses: "Es kommt ein Schiff geladen" (mixed chorus); "Der Tod des Œdipus," Cantata for solo voices, mixed chorus, two trumpets, two trombones, kettledrums, and organ (text by René Morat). Requiem for mixed chorus. Lyric canta for female chorus and orchestra.

Drei Herbstgesänge for voice and pianoforte (text by R. M. Rilke). Organ pieces; piano pieces.

Symphony No. 3, in F major, Op. 90 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus,

*In his review of the Vienna Festival—*Modern Music*, November–December, 1932.

†Performed by the Boston Symphony Orchestra, in Boston, on February 10, 1928 (first time anywhere).

‡Frankfort Music Festival, July 2, 1927. (Was this the quartet played at a S. M. I. Concert in Paris on March 2, 1927?) Sinfonietta by Beck was played at a Walter Straram concert, in Paris, on March 10, 1927.

the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval.

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one Wüllner's Subscription Concerts.

the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appasionata' and the second in D major as the 'Pastoral', the new symphony in F major may be appropriately called his 'Eroica,'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

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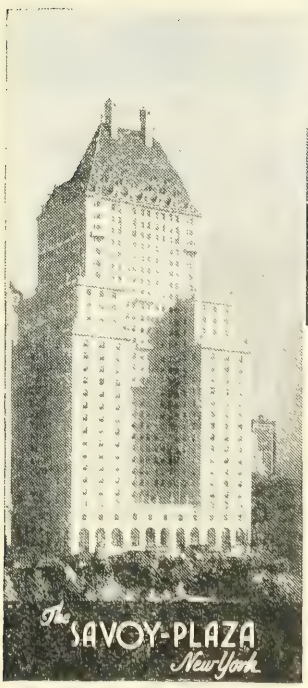

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Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.' "

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

"Pictures at an Exhibition" (Pianoforte Pieces arranged for Orchestra by Maurice Ravel)

Modest Petrovitch Moussorgsky

(Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris)

Ravel has an intimate acquaintance with Russian music. It is said that his memory is remarkable; that he can play at request passages from the whole musical literature of Russia, even from the operas of Serov.* Praising Moussorgsky's "Tableaux d'une Exposition" one day when he was talking with Dr. Koussevitzky, the latter asked him if he would not orchestrate them for his use. He gladly acceded to the request, and the Suite in this form was produced at Dr. Koussevitzky's concert in Paris on May 3, 1923. The Suite was performed again in Paris at a Koussevitzky concert on May 8, 1924.

Ravel's was not the first nor the last orchestration of the pianoforte pieces. Eight of the pieces, orchestrated by Toushmalov, were performed at Leningrad on December 12, 1891. (This Suite was played at Chicago by the Chicago Symphony Orchestra on March 19, 20, 1920.) Sir Henry Wood afterwards tried his hand at or-

*Alexander N. Kolajewitsch Serov, born at Leningrad in 1820, died there in 1871. As a musician he was self-taught. His chief operas are "Judith" (1864–5), "Rogneda" (1865), and "The Power of Evil" (1871). "Christmas Eve Revels" was left unfinished. The list of his compositions includes an orchestral Suite from this unfinished opera, incidental music to "Nero," two or three orchestral works, as "Gopak" and "Dance of the Zaporogne Cossacks"; a "Stabat Mater" and "Ave Maria," etc. Wagner knew him, and Tchaikovsky wrote that Serov "knew how to catch the crowd" by sensational effects. See the remarkable chapter about Serov, "A Victim of his Popularity," in Eric Blom's "Stepchildren of Music" (1926).

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chestration for his concerts in London.* Leondidas Leonardi, a pianist and composer in Paris, orchestrated the Suite, which was performed at a concert of Russian music at the Salle Gaveau, by the Lamoureux Orchestra led by Leonardi on June 15, 1924.

"Ravel," says Dr. Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as much as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells. Only in one movement, 'Il Vecchio Castello' ('The Old Castle') is the xylophone employed.

"The rights of all Moussorgsky's compositions are held by the publishers Bessel, and these rights are still defended in Paris. Dr. Koussevitzky, therefore, had to ask permission from this firm for Ravel's orchestration. The Bessels granted permission on the condition that Dr. Koussevitzky should not rent or give the score to any other conductor even at a Koussevitzky concert; for they said this orchestration could not be of advantage to them. After the great success of Ravel's orchestration, they ordered one by Leonardi, whose idea of the art is very remote. The Parisian press found Leonardi's work, performed only once and under his own direction, a rather 'temerarious attempt' (the expression used by Gustave Samazeuilh and Paul Le Flem) after Ravel's masterpiece."

Oskar von Riesemann, in his "Moussorgsky" (New York—Alfred A. Knopf, publisher, 1929) says that Toushmalov's incomplete orchestral version is in print: "a complete 'French' version by Maurice Ravel, which is the exclusive property of the Russian conductor S. Koussevitzky and is at present still in manuscript."

In the spring of 1874, a posthumous exhibition of drawings and water colors by the architect Victor Hartmann, an intimate friend of Moussorgsky's, was held at the Academy of Fine Arts, Leningrad. Hartmann, the son of a physician, born in 1834, died in 1873, and this exhibition, proposed by Vladimir Stassov, the art and music critic (1824–1906) was in memory of the artist.†

Moussorgsky, wishing to show his affection for Hartmann, thought

*Sir Henry Wood conducted this arrangement at the Hollywood Bowl on July 30, 1926.

†Hartmann was one of the designers of the Nijni Novgorod monument that, commemorating the 1,000th anniversary of the establishment of the Russian Empire, was erected in 1862.

he would pay him tribute by "drawing in music" the best of the sketches. We shall speak later of a remarkable letter written by Moussorgsky about Hartmann's death.

These "Tableaux d'une Exposition" for pianoforte were not published until 1886, although the manuscript is dated June 22, 1874.

Harold Bauer played the pianoforte Suite in Boston on February 24, 1917.

The first performance of Ravel's arrangement in the United States was by the Boston Symphony Orchestra at Boston, Dr. Koussevitzky, conductor, on November 7, 1924.

*
* *

The original edition of these "Tableaux" contained the following argument.

"The motive that led to the composition of the musical work 'Tableaux d'une Exposition' was the exhibition in 1874 of drawings by the architect Hartmann, who up to his death had been Moussorgsky's intimate friend.

"The Introduction is entitled 'Promenade.'"

(Michel Calvocoressi, in his valuable Life of Moussorgsky, has this to say: "The Introduction 'Promenade,' which reappears several times as an interlude between the pieces, can be ranked among Moussorgsky's charming inspirations of his instrumental works. Here the rhythmic suggestion is precise and sustained: 'The composer,' says Stassov, 'portrays himself walking now right, now left, now as an idle person, now urged to go near a picture; at times his joyous appearance is dampened, he thinks in sadness of his dead friend! One will say, no doubt, too many intentions, and not without a certain puerility; but the musical result is not the less interesting, if one wholly ignores explanation, and the most exacting will agree that, once this premise is granted, the music, whether it be imitative, descriptive, or representative, is good.' Nothing more supple, undulating, evocative than the sentences of this 'Promenade,' rhythmed ingeniously, sustained, persisting without monotony, thanks to the diversity of nuances.")

Moussorgsky himself was especially delighted with these "Promenades" and said his own physiognomy peeps out all through them. "The truly Russian theme, in 11-4 time, that is the foundation of the 'Promenades' is particularly fine."

I. Gnomes. A drawing of a little gnome dragging himself along on his short bandy legs; now crawling, now jumping. Moussorgsky's contemporaries were amazed by the audacious "realism" of this number.

II. Il Vecchio Castello: A troubador sings a melancholy song before an old Tower of the Middle Ages.

III. Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children.*

IV. Bydlo. A Polish wagon with enormous wheels, drawn by oxen. Moussorgsky introduced a folk song.

*Compare the description of Parisian children at their sports and with their quarrels in Marcel Proust's "A la recherche du temps perdu."—P. H.

V. Ballet of chickens in their shells. A drawing made by Hartmann for the staging of a scene in the ballet "Trilby."

VI. Samuel Goldenberg and Schmuyle. Two Polish Jews, the one rich, the other poor. Moussorgsky wrote to Stassov: "I hope to get Hartmann's Jews."

(This episode particularly attracted Ravel. Pierre d'Alheim in his "Moussorgsky" (Paris, 1896): "Two Jewish melodies, one replying to the other. One of them is grave, imposing, decisively marked; the other is lively, skipping, supplicating. One cannot be deceived in the two persons: one of them, the portly one, walks square-toed, like a dog with a pedigree; the other, the thin one, hurries along, dwarfs himself, twists about, like a puppy. He revolves in a funny way, courts a look from the other, begs. There is no doubt about them, one sees them—and the barking of the fat one who frees himself, in two triplets, from the bore, proves that Moussorgsky could draw from the pianoforte, as from the voice, as from the orchestra, comical effects.")

VII. Limoges. The Market-place. Market women dispute furiously.

VIII. Catacombs. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently in the interior."

(" 'The Catacombs,' with the subtitle *'Sepulchrum romanum,'* are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title *'Con mortuis in lingua mortua'* (*sic*) a de-rhythmed transformation of the 'Promenade' theme."—*Calvocoressi.*)

"IX. The Hut on Fowls' Legs. The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar."

(In Russian legends Baba-Yaga flies through the air; on the Witches' Sabbath "she rides in a mortar of glowing iron which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." She was a passionate collector of human bones. When her victims were turned to stone, she reduced them to convenient fragments by pounding them in her mortar. Pushkin pictures her in his introduction to "Russlan and Ludmilla." Liadov's "Baba-Yaga," a musical picture, was performed in Boston at concerts of the Boston Symphony Orchestra on January 7, 1911, and February 10, 1922. Calvocoressi calls attention to the middle section, Andante Mosso, as presenting an example of purely musical suggestion that is perhaps unique in the composer's instrumental work. "It is important to note that this piece, with the mysterious atmosphere of the episode, is the only one after 'The Night on Bald Mountain' in which Moussorgsky invoked the fantastic creations of national folk-lore, dear to all his colleagues. Neither reverie, nor the picturesque elements of absolute music, suited his realistic temperament.")

"X. The Gate of the Bohatyrs at Kiev. Hartmann's drawing

represented his plan for constructing a gate in Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet."

*
* *

When Hartmann died, Moussorgsky wrote on August 2, 1874, to Stassov about their common friend: "What a terrible blow! 'Why should a dog, a horse, a rat live on?'—and creatures like Hartmann must die! When Vitiuschka was last in Petersburg, I was walking home with him. . . . Dear old Vitiuschka turned white and leaned against the wall of a house. As I know that feeling by experience, I asked him (*carelessly*): 'What's the matter?' 'I can't breathe,' answered Vitiuschka. And in spite of that, as I know how prone artists are to get nervous heart-attacks (palpitations), I said, *still carelessly:* 'When you've got your wind again, old boy, we'll go on!' That was all I could say, when I knew that his death-warrant had been signed! What clumsy fools we are! . . . When I recall that talk, I feel wretched, because it was fear that made me a coward—I did not want to frighten Hartmann, and so behaved like a schoolboy. Believe me, Generalissimo, I acted to our friend Hartmann like a silly fool. Cowardly, helpless, mean! A man—and such a man—feels ill, and one comes to him with a silly 'Old boy,' and unmeaning, commonplace words, and feigned indifference, and all the rubbishy social conventions! And the root of all that is just vanity, the base coin of society. I shall not soon forget what happened, it will haunt me—perhaps I may grow wiser in time.

"That is the mischief of it all—that we never see the danger until a man is drowning or at the point of death. Man is a blockhead! And if he had a forehead seven feet high, he would still be a hopeless blockhead! All we little, little men are fools; so are the doctors, who strut about with the importance of gobbling turkeys, settling questions of life and death.

"This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True . . . but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onions, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created*—one must be a rascal to revel in the comforting thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation—it is a rotten morality! If Nature is only coquetting with men, I shall have the honor of treating her like a coquette—that is, of trusting her as little as possible, keeping all my senses about me when she tries to cheat me into taking the sky for a fiddlestick—or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is—like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again—what a fool I am! Why be angry when you cannot change anything? Enough, then—the rest is silence. . . ."

This letter, which might have been spoken by one of Dostoievsky's

men, is in Paul England's translation of Oskar Von Riesemann's "Moussorgsky," to which we have already referred. One cannot praise too highly this book for its critical acumen, wealth of information, and biographical interest.

* * *

M. Calvocoressi has much to say about rhythm as the source of Moussorgsky's inspiration.

"The human movement and gesture have in all times provided rhythmic models for music. Furthermore, as gesture belongs to the natural language of the emotions, music offers with it essential and intimate correspondence, the correspondence of expression. This is why one has often neglected to notice the material, rhythmic correspondence, which nevertheless exists. According to the peculiar temperament of the composer, this descriptive music of a pantomimic order, born of a subject offering suggestions of emotional movements and gestures, will be emotionally inspired, and the rhythmic correspondence will be accidental; or, on the contrary, the rhythmic transposition will dominate, and expression, emotion will be only secondary; it will result from the creation of a subject's equivalent.

"Thus conceived, this music, first of all graphic, not pretending to raise itself by generalization above the subject that inspired it, will best answer the needs of a realistic temperament, ambitious for immediate representation, a temperament that elaborates as little as possible what it observes. And this is nearly the only method of Moussorgsky in his instrumental works, or at least in those that are interesting.

"Regard closely these works, and you will see beyond doubt, that imagination as a motive has alone been capable of stirring the musical invention of the composer. Rhythmic transpositions, as a principle, provide a composer only units, themes to develop; the development should remain autonomous; so Moussorgsky cannot go very far. Once he has obtained his theme, he does not derive much from it, from inability to develop it, from want of feeling the emotional effusion that, more than the faculty of transposing rhythms, gives birth to a musical work (see, for example in 'Pictures at an Exhibition' the piece entitled 'Bydlo' whose theme is very poetic). Moussorgsky's imagination cannot even make definite an indefinite rhythmic suggestion (see 'At the Tuileries,' 'The Market at Limoges'). If rhythmic suggestion is absent, his music has not the slightest interest (see 'The Old Castle').

"On the other hand, subjects of a pantomimic order furnished Moussorgsky with a whole succession of motive-images more or less co-ordinated, and they, sustaining his musical imagination nearly as much as a text would have done, suggested no longer simple elements, but a frame. His best instrumental pieces have no other origin. . . .

"The study of the curious suite 'Pictures at an Exhibition' is especially significant from the point of view of this tendency toward graphic representation of movements and gestures."

THIRD MATINEE

SATURDAY AFTERNOON, FEBRUARY 4

AT 2.30

PROGRAMME

Delius . . . . . "Brigg Fair," An English Rhapsody

Sibelius . . . . Symphony No. 5, in E-flat major, Op. 82

I. Tempo molto moderato; allegro moderato.
II. Andante mosso, quasi allegretto.
III. Allegro molto: Un pochettino largamento.

Converse . . . "Prophecy," Tone Poem for Soprano and Orchestra
(First performance in New York)

Strauss . . . "Tod und Verklärung" ("Death and Transfiguration") Tone Poem, Op. 24

SOLOIST
BEATA MALKIN

There will be an intermission of ten minutes after the symphony

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The music of these programmes is available at the 58th Street Library

Brigg Fair; an English Rhapsody for Orchestra

Frederick Delius

(Born at Bradford, Yorkshire, England, on January 29, 1863; living at Grez-sur-Loing (Seine-et-Marne), France)

This Rhapsody was performed for the first time at Liverpool, England. Granville Bantock conductor, on January 18, 1908. It was performed in New York by the Symphony Orchestra of that city, Walter Damrosch conductor, on November 6, 1910. The first performance in Boston was on December 23, 1910, Max Fiedler conductor. The programme also included Tchaikovsky's Symphony No. 5, E minor; Recitative, "E Susanna non vien'" and aria "Dove Sono" from "Le Nozze di Figaro" and Ophelia's Mad Scene from Ambroise Thomas' "Hamlet" (Mme. Melba), and the overture to "Der Freischütz."

The following folk-song "Brigg Fair" is printed on a page of the score which was published at Leipsic in 1910.

It was on the fift' of August,
The weather fine and fair,
Unto Brigg Fair I did repair
For love I was inclined.

I rose up with the lark in the morning,
With my heart so full of glee,
Of thinking there to meet my dear
Long time I wished to see.

I looked over my left shoulder
To see whom I could see,
And there I spied my own true love
Come tripping down to me.

I took hold of her lily-white hand,
And merrily was her heart,
And now we're met together,
I hope we ne'er shall part.

For its meeting is a pleasure
And parting is a grief,
But an unconstant lover
Is worse than a thief.

The green leaves they shall wither
And the branches they shall die
If ever I prove false to her,
To the girl that loves me.

The Rhapsody, dedicated to Percy Grainger, who found the folk song, is scored for sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, twelve double basses, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, one harp (or more), a set of three kettledrums, bass drum, triangle, three tubular bells in B, C, and D.

There is a short introduction, "Slow-Pastoral," with phrases as though improvised, for flutes and clarinet with harp arpeggios and sustained chords for muted strings. The chief theme, the folk-song, "with easy movement," 3-8 time is given to the oboe. This theme is developed. There is a section "slow and very quietly—4-4." After a pastoral phrase for flute an expressive melody is sung by muted first violins. The chief theme "with easy movement" appears, this time in augmentation, in the wood-wind. Another slow section, "with solemnity," melody for trumpet and trombone, has the character of a funeral chant. There is a return to the gay mood, with the chief theme fortissimo. The ending is at first broad and majestic for full orchestra. The music becomes softer and slower. The Rhapsody ends "very quietly" in B-flat major, with the chief theme now, in 3-4 time, for the oboe.

* * *

In the summer of 1923, Percy Grainger spent several weeks with Delius. (In January of that year, concerts of works by Delius were given in several European cities and there was a Delius Festival at Frankfort.) Mr. Grainger wrote: "Poor Delius is terribly crippled, cannot write, and can hardly walk at all. I wrote down a whole score for him while I was there, and also rigged up a chair on poles in which we carried him around."

In 1929, there was a Delius Festival of six days in London, beginning with the concert on October 12. Sir Thomas Beecham was the conductor of the Festival concerts. As Delius is now blind, and half paralyzed, he has an amenuensis, a young English musician, Eric Fenby, who offered his services to the composer. Among the new works of Delius arising from this collaboration which, as Herbert Hughes well says, is "probably without parallel in the history of creative musical art," are "Fantastic Dance," for full orchestra; a setting for voice and piano of Verlaine's poem, "Avant que tu ne t'en ailles, pâle étoile du matin"; "Songs of Farewell" (text from poems by Walt Whitman:—"The musician's philosophy has never wavered and now as before proclaims in sounds of extraordinary loveliness its faith in beauty which is not that of the 'eternal feminine,' but of nature, of swaying forests and golden fields, of surging seas and spacious skies. Nor is there any essential difference in the method of presentation"); Sonata No. 3, for violin and piano; Air and Dance for string orchestra; a setting of Dowson's "Cynera," for baritone solo and orchestra; a setting of Henley's "A late lark twitters from the quiet skies," for tenor and orchestra.

Delius's greatest choral works "The Mass of Life," "Sea-Drift," and "Appalachia," have not been performed in Boston.

* * *

While he was in London for the Festival, he talked freely with Mr. C. W. Orr:

"Many young composers nowadays have undeniable cleverness, but lack real feeling and inspiration. They are obsessed with the idea of being original at all costs—they do not see that in spite of their 'wrong note' harmonies and 'jazzed' rhythms their work is as commonplace in essentials as that of the most hide-bound academic. Originality comes only when you have worked

right through your influences and have learned to express your emotions in your own way. Superficial virtuosity will never conceal a lack of inventive power and ultimately results in complete sterility."

Speaking of the technique of composition, I once asked him if he had experienced any difficulty in composing in his early days. "I always had intense pleasure in composing," he replied, "but I found writing harmony exercises a great trial, and I don't know even now if this drudgery was much good to me! I think it is better for a young student to learn to write fugues and double-fugues to acquire a mastery of his medium, rather than work at harmony exercises. Harmony is primarily a matter of instinct; it is the ear, and not the textbooks, that should guide one as to what 'sounds right.' But the study of counterpoint has decided value as a means of acquiring technical ease and finish."

He has equally definite views on the question of style. "I cannot conceive why a composer should try to write in any particular style—it only results in his becoming a mere imitator of this or that 'school.' Style is simply the manner in which you choose to express your emotions through the medium of music, and should be entirely the result of following your own inclinations. Otherwise you will never attain to any intensity of expression and emotion—*the two most essential things in music.*" On another occasion he writes, "Avoid all theories about music: they lead nowhere and have nothing to do with the root of the matter. If you have something to say you will say it; if not, no amount of theories and axioms will help you. The less a composer has to say the more he will try to explain his music."

Having been absent from England for nearly ten years, he has not been able to keep in close touch with all the developments in British music, but he is convinced that there is plenty of talent among young English composers. "But I hope they will not allow themselves to be influenced by certain Continental examples," he says. "There is nothing to be gained by imitating those groups who have made a deliberate cult of the bizarre and the ugly in music, and I trust that English composers have too much common sense to be led away by this foolishness."

* * *

At Grez, before he set out for the Festival, he freed his mind about jazz to the representative of a Gramophone Company:

"Delius admits that he is a self-taught musician," the official said yesterday, "and says he owes a great debt to the negro music which he first heard when he was working on an orange grove in Florida in the 'eighties. His orange plantation was on the River St. Johns, and Delius used to sit at nightfall on the wide verandah, smoking and listening to the beautiful, harmonious singing of the negroes. After hearing only such choral music as 'The Messiah' and 'Elijah' in England, this natural music made a deep impression on him.

"To quote the musician's own words: 'I loved it, and I began to write music seriously myself. Night falls quickly there, and the native voices, always in harmony, sounded very lovely. It was mostly religious or gay music, but by no means like the negro spirituals sung by one man or woman, which are so often broadcast from London today. It was much more harmonious. I felt that here was a people who really felt the emotion of music, as I feel now that this mad jazz has nothing to do with the negro. Jazz is an invention of so-called Americans who have taken ragtime and pretend that it is negro music. This awful invention has had a shocking effect on Europe.

" 'What could be worse,' Delius continued, 'than the spectacle of serious musicians trying to imitate jazz? To imitate jazz is as bad as imitating the "atonal" music invented by Schonberg and company. Worst of all, I see that that the young English musicians are being influenced by what I call this "wrong note" school of music.

" 'The only way for any man to write music is to follow the line of his own feelings and not imitate foreigners or anyone else. Such ugliness as is heard in some of the modern music now being written in England and Germany and France can only reveal an extremely ugly soul. It is atrociously monstrous and ugly.

"'In my opinion, the adherents of the "wrong note" school are merely sensationalists. Stravinsky himself is a very good example of a clever man writing excellent ballet music, but he, too, is affected with this craving for sensationalism. He became more and more sensational until at last he shouted to his followers, "Go back to Bach," and wrote the dullest sort of Bacho-Handelian music, which, if he had produced it earlier, would have been completely ignored. Music never went back to anything—if it did it only showed that it was on the wrong road.

"'All you have to do if you wish to write music is to go on and follow your inspiration—if you have any. But there is very little inspiration in music today. It always has been rare. Since Bach—in the past 150 years or so—the world has had only a dozen composers of genius, all of whom produced bigger-sized music than is being written today. Yet today we are expected to hail dozens.

"'We are living in a bad epoch for the arts. A craze for sensation has affected the young. They wish to become celebrities at twenty-five. A journalism of the arts is in progress, and it is having a deplorable effect on English music. But none of these young geniuses will produce anything of permanent value until he has found himself. They must dig inwardly and get rid of all the dross and find the pure metal—if any. If not, they would be better employed digging their gardens or doing some really useful work.'"

* * *

These works by Delius have been performed in Boston at the concerts of the Boston Symphony Orchestra:

1909: November 26. "Paris: A Night Piece."
1910: December 2. "Brigg Fair."
1912: April 19. "In a Summer Garden."
1918: April 19. "In a Summer Garden."
1920: December 23. A Dance Rhapsody.
1926: January 22. "On Hearing the First Cuckoo in Spring."
1927: March 4. The Song of the High Hills. Mixed chorus and orchestra.
1928: January 20. Intermezzo, The Walk to the Paradise, from the opera "A Village Romeo and Juliet."
1933: January 20. "On Hearing the First Cuckoo in Spring."

* * *

Boston University College of Music

JOHN P. MARSHALL, D. Mus., Dean

Degree of Bachelor of Music
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THE REGISTRAR
178 NEWBURY ST., BOSTON

DELIUS: HIS METHOD AND HIS MUSIC

(N. C. in the *Manchester Guardian* of October 18, 1929)

It would be very easy to incur the wrath of Mr. Ernest Newman in writing about Delius. More, perhaps, than by any other composer, a musical critic is tempted by Delius to produce literary "flummery"—vague meanderings about translucent harmonies, dawns that shimmer, and white pools of peace. Even Mr. Philip Heseltine, best of all of Delius's commentators, allows his subject to lead him into purple but musically inarticulate passages such as this: "In this music ["Sea Drift"] we seem to hear the very quintessence of all the sorrow and unrest that man can feel because of love. It is the veritable drama of love and death. . . ."

The critic's difficulty with Delius is to give to the lay public, without the aid of musical illustrations, some idea of the style and the poetic significance of a composer who is quite unlike any other in his technical means of expression and in his emotional reactions to the art of music—his use of it as a means of self-expression. To discuss a work of Delius purely *qua* music would not get us all the way; on the other hand, we are not much the wiser when we are told that Delius is a mystic. A man might be beatific with mysticism and yet write bad music, just as a man might exploit cadences of descending sevenths (as Delius does) and yet fail entirely to force his music upon our attention. Difficult the task, indeed; but at this time of homage to Delius some effort must be made by all of us to show exactly where Delius is different from the rest of the great music-makers, and why his music is not only different, but beautiful.

To describe to the layman Delius's technical apparatus, his style of expression, is almost impossible, for the simple reason that, as I have suggested, there is nothing else in music to which we can compare it. During the last half-century and more, music has developed along two main tracks, and Delius has avoided both. We can call these the tracks of symphonic and of illustrative music—music "absolute" and "programme" music. On the one hand we have had development (or derivations) from the classical forms. The first condition of these classical forms is thematic statement, contrast, transformation, and a final synthesis—the rhythm and harmony being products of the melodic idea and sequence. It is fairly well known that Delius has written few if any masterpieces of music in which a classical formalism is observed. As I will try to explain later, Delius is a writer whose music lives less in contrasts of thematic material (which of course are indispensable to the "absolute" forms of music) than in a homogeneous continuity or enlargement of melodic phrase and harmonic texture. Had Delius written nothing but his works in sonata or concerto form we should not today be hailing him a master.

But while even the layman is aware that Delius's music turns away from the traditional moulds, too many folk (musicians included) jump to the view that Delius is a tone-painter, an "impressionist," a maker of "programme music." The truth is that Delius at his most typical is a writer of music pure and undefiled. If you do not respond *musically* to "Brigg Fair," to "Sea Drift," to the "Mass

of Life," to "In a Summer Garden," or even to the opera "A Village Romeo and Juliet," you will get little satisfaction out of Delius. There is no listening to Delius in terms of the realism of a Strauss on the one hand, or on the other hand in terms of the very tangible impressionism of a Debussy. In Strauss there are concrete images, literary and dramatic, to stir the imagination of the non-musical mind; in Debussy the languorous atmosphere of "L'Après-midi" is entirely tangible, and evocative of poetic as distinct from purely musical associations. With Delius it is music or nothing. The words of Whitman, in "Sea Drift," will not help you to enjoyment unless you also can follow the music's essence, its subtle and long-lengthened melodies, its instrumental and vocal combinations, all of which are woven into a texture that can be sensed æsthetically only by the musical faculty, and by no other faculty whatsoever.

If we look at one of Delius's loveliest but simplest works, "In a Summer Garden" (I choose this work because it is one of the best known), we can get a good notion of those traits in his style which are the most important, the most original. A realist, or an impressionist, could hardly have written to such a title without a few touches of realism, or (to suggest a less stark method) "pictorialism." A Debussy would have given us a summer heat and languor which could have been felt physically. There is no tone painting in the "Summer Garden" of Delius; the wood wind's delicious flutterings at the outset might possibly hint of bird music to many listeners, but they are not essential parts of the texture; they are exquisite decorations upon it. The work begins with a melody which Grieg could easily have composed. Delius makes it his own by quickly drawing it into the tissue of the orchestra, until it is perceived only as we perceive a single strand of a texture; or, rather, we see it as though lapped by waves of sound—washed in them. The melody is lost, but—and here is the secret of Delius's way of sustaining his form—other melodies grow out of it; fragments are used almost as motives; the thought is continuous; the melody is but one factor in a process of musical thinking and feeling which works according to the comprehensive logic of changeful emotion, in which the "what comes next" is spontaneously prompted from Delius's heart and not by a logic taught formally in the schools. The other musical factors—rhythm and harmony—are inseparable from the melodic idea. Harmony in Delius does not support, by blocks, a melodic line, nor is the rhythm an effect of the recurrent stresses of harmonic supports. Delius's melodies—and, contrary to the general idea, his music is full of tunes that can be whistled—possess a lovely trick of dissolving the moment you have heard them, dissolving into a harmony of which it is difficult to name the tonal centre. This, of course, is due to the well-known chromaticism of Delius, and, of course, none of the conventional measured rhythms of music could go with it. As well might we try to measure and fit into bar-divisions the rhythm of changing light. Harmonic variation, as Mr. Heseltine has acutely written, takes the place in Delius of the usual linear thematic developments. But I find it hard to agree with Mr. Heseltine that melody in Delius is dependent upon and

conditioned by its harmonic background. In my ears, there is in Delius no one dominating factor, melodic, rhythmical, or harmonic; all of these factors mingle in one another's being: we can only speak of a texture—which, indeed, is the texture of one of the purest musical natures mankind has ever known.

In the whole of the "Summer Garden," as I say, there is no tone painting. It gives us not the scene but the mind and heart of the artist in the scene, or rather after the scene and the hour have passed forever. Nearly all of Delius's music recollects emotion in tranquillity. The sudden climaxes of passion—and we get one of the most beautiful in all music in the "Summer Garden"—are not climaxes caused by excitement of blood or nerve; they do not work us up into a physical elevation or activity. They are the climaxes of a mind moved by the poetry that comes of beauty remembered. Delius is always reminding us that beauty is born by contemplation after the event, not while it is vigorously growing and taking shape before us. It is the "timelessness" of Delius's music that gives us the impression of its all-pervading beauty, for beauty is what is left for us when the show of life has passed on. Experiences have all sorts of values and significances while they are actually happening to us; the poet after they have ceased actively to set into vibration his common or garden physical sensations, which have, like any other man's, their use "values"—then it is that he is interested only in the beauty that remains. Other composers are more human than Delius, because their music contains the dynamics of life and action felt immediately—now! Delius seems almost always to be aloof from the life active—life which, because it *is* active, is transitory. His music's most unique quality is what I can only, for want of a better word, call "bloom." And by that I mean an essential peacefulness, a poise won by poetic contemplation.

Delius has so refined his emotional experiences down to sheer musical sensibility that some of us would welcome in a score by him an occasional roughness or even harshness. Even in "Brigg Fair" the flesh-and-blood jollity of countryside revels is forgotten; the music tells us only of the bloom that was on the hour, long ago. A study of "Brigg Fair," from the passage marked Lento molto tranquillato, where the tempo changes to 4-4 time, to the close of the climax which leads to the transformation of the main theme into a new melody for trumpet and trombone, with an occasional toll of the bell—a study of this indescribably beautiful passage will bring us into the very heart of Delius the composer and Delius the man. Here, especially, we can look into his rhythmical fluidity, the sign of a musical sensibility that would have been dispersed by the ordinary recurrent rhythms of music.

During the festival which is now being given in London, opportunities will occur for discussion of the full-scale works of Delius. After many years of neglect Delius now is coming into his own. Reaction at such a time may easily lead criticism to excesses, at the extreme to the misunderstanding which for years has marked the reception of much of Delius's music. He may not be as big a figure in the music of tomorrow as he seems to some of us to be at the

C A R N E G I E H A L L

SEASON, 1932-1933

Thursday Evening, March 2, 1933, at 8.45

Saturday Afternoon, March 4, 1933, at 2.30

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

moment. Perhaps in the long run it is the artist of the broad and not only the intense appeal who lasts the longest. At the present time Delius's music is becoming loved, not merely liked, because in an age when most of the arts have little to do with beauty, but have apparently been overwhelmed by the complexity, the cynicism, and even the hastiness and noise of modern civilization—in this age Delius has made for us a music which is serene and never unbeautiful.

Symphony, E-flat major, No. 5, Op. 82

Jan Julius Christian Sibelius

(Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää)

This symphony was composed before the World War. It was performed at Helsingfors as early as the spring of 1914.* It is said that the symphony was revised before performances in other cities, among them Stockholm. The first performance in England was on February 12, 1921, when Sibelius conducted. The first performance in the United States was at Philadelphia by the Philadelphia Symphony Orchestra on October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra on April 7, 1922. There was a second performance on November 11, 1927.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

I. Tempo molto moderato.
II. Allegro moderato, ma poco a poco stretto.
III. Andante mosso, quasi allegretto.
IV. Allegro molto.

The first two movements are here played as one.

When the symphony was performed in London the *Daily Telegraph* had this to say: "It is true that this symphony is designed on broader lines than its predecessor; it contains more positive statement of its ideas, many of which are of the simplest melodic kind, that the coloring is richer and fuller, with more use of the effects of orchestral masses. . . .

"The first two movements are closely linked together by a four-note motto theme which pervades the greater part of the subject-matter of both; they are distinguished by a contrast of mood. The first is a dreaming fantasy in which many motives and forces contend; the second unifies them in a more closely knit scherzo rhythm. Through both of them the strings supply an uneasy background of shimmering sound, while the voices of the wind instruments are more closely articulated.

"The third movement is Andante quasi allegretto. The rather dry rhythmic pattern of the chief theme is discussed among the instruments in a way which is strangely Mozart-like, and marks more definitely Sibelius's abstracted devotion to pure beauty of design. The Finale launches out into a franker expression of feel-

*We are indebted for this information to Mr. Richard Burgin. Baker's Dictionary of Musicians says the symphony was "completed" in 1916. Should not "revised" be substituted for "completed"? The London *Times* of January 24, 1931 stated that this symphony was produced at the celebration of the composer's 50th birthday in 1915.

ing. Its second subject makes an almost passionate appeal on its first revival, and this appeal is intensified in the long development of it which leads to the coda. Yet somehow this ending left the feeling that the composer had not allowed himself to say all that he meant, or the thing which he meant most of all. This may have been partly in the playing, for Sibelius is a difficult conductor to follow.

"Sibelius, both as composer and conductor, stands apart, a lonely figure seeking with difficulty to bring the ideals which are intensely real to him into touch with other minds. Possibly it is his struggle for expression which sometimes recalls Beethoven as one listens to him."

* * *

Eric Blom wrote concerning the Fifth Symphony in the London *Daily Telegraph* the day of the first performance in London:—

"That the new symphony, whatever its immediate reception may be today, is thoroughly typical of this intensely national and, at the same time, unmistakably personal composer none will, I think, venture to deny. But it may be too much to expect that every hearer will at once take kindly to so unconventional and unadorned a composition. Those who like their music served up with a dazzling display of orchestral colors or intricate thematic development will perhaps be somewhat startled by the directness and bareness of the Finnish composer's idiom, which is deliberately limited to the expression of essentials and rigorously omits all merely decorative redundance. But it is precisely Sibelius's reticence, his horror of factitious display and of compliance with ephemeral fashion, that stamps him as one of the great living composers and constitutes his trenchant and highly individual style.

"Unlike the fourth symphony, performed last year, which deals with the poetical aspects of nature, the fifth gives the impression of being concerned with great human experiences; it is full of the heroic passion of an epic poem, told in a simple but forcible and arresting language.

"The composer, no doubt convinced that his music is strong enough to disclose much of its poetic basis to every sympathetic hearer without an explanatory 'programme' or descriptive title, prefers that it should be listened to as absolute music. I must, therefore, content myself with a very brief description of its four movements which, incidentally, stand in no thematic relationship to each other. The first movement opens in a pastoral mood, but gradually waxes impassioned and gloomy; there is a sudden and very curious transition, without a pause and in a remote key, into the second movement, which replaces the classical scherzo, beginning in a placid dance motion, and working up with ever-increasing speed to a fiery climax. The slow movement is a typical example of that economy of means by which Sibelius gains such remarkable effect, being built entirely on a single thematic idea, which is evolved with wonderful ingenuity. The Finale, with its peculiar atmosphere and the magnificent peroration that concludes it, is perhaps the finest and most characteristic movement of the work."

"Prophecy": A Tone Poem for Soprano Voice and Orchestra

Frederic Shepherd Converse

(Born at Newton, Mass., on January 15, 1871; living at Westwood, Mass.)

Mr. Converse writes: "I have called the work a tone poem for soprano voice and orchestra. It was written at the suggestion of Dr. Koussevitzky for Mlle. Beata Malkin, and dedicated to her. The text I drew from the 34th and 35th chapters of the Book of Isaiah, and arranged the lines in a dramatic sequence to express a certain spiritual idea, which I think will be clear to all who read it. The music is entirely free in form, but follows the psychological and dramatic development of the text. I have attempted throughout to treat the voice in an effective way from the standpoint of the singer, and yet give interesting color and expression to the orchestral background. I do not think that any further comments on the details of the work are necessary at this time."

Come near, ye nations, to hear; and hearken, ye people: let the earth hear, and all that is therein; the world and all things that come forth of it.

For the indignation of the Lord is upon all nations, and his fury upon all their armies: he hath utterly destroyed them, he hath delivered them to the slaughter.

And all the host of heaven shall be dissolved, and the heavens shall be rolled together as a scroll; and all their host shall fall down, as the leaf falleth from the vine, and as a falling fig from a figtree.

For it is the day of the Lord's vengeance, and the year of recompense for the controversy of Zion.

And the streams thereof shall be turned into pitch, and the dust thereof into brimstone.

They shall call the nobles thereof to the kingdom, but none shall be there, and all her princes shall be nothing.

But the cormorant and the bittern shall possess it; the owl also and the raven shall dwell in it.

And thorns shall come up in her palaces, nettles and brambles in the fortresses thereof: and it shall be an habitation of dragons, and a court of owls.

Say to them that are of fearful heart, Be strong, fear not: behold your God will come with vengeance, even God with a recompense, He will come and save you.

The desert shall rejoice, and blossom as the rose.

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as an hart and the tongue of the dumb sing: for in the wilderness shall waters break out, and streams in the desert.

And an highway shall be there, and it shall be called the way of holiness; the unclean shall not pass over it, but the redeemed shall walk there. They shall obtain joy and gladness and sorrow and sighing shall flee away.

*
* *

The following works by Converse have been performed by the Boston Symphony Orchestra in Boston—a double asterisk marks a first performance:

1899. January 13, Symphony, D minor (one movement).
1900. December 21, "The Festival of Pan."
1903. April 9, "Endymion's Narrative," repeated in 1910.
1905. January 20, "Night and Day," piano and orchestra.

1906. March 2, "La belle Dame sans Merci," Ballade for baritone and orchestra.
1907. January 25, "The Mystic Trumpeter," repeated in 1918.
1908. March 6, Suite, "Jeanne d'Arc."
1912. February 9, "Ormadz," symphonic poem, repeated in 1915.
1917. April 27, "Ave atque vale," tone poem.
1920. January 30, Symphony, C minor.**
1922. April 21, Symphony, No. 2, E major.**
1924. April 18, "Song of the Sea,"** tone poem.
1927. April 15, "Flivver Ten Million."
1928. April 6, "California,"** tone poem.
1932. December 16, "Prophecy."**

Mr. Converse is the Dean of the New England Conservatory of Music.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.

Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard-of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

The tone-poem is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German.

The following literal translation is by William Foster Apthorp:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with

his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter* wrote the poem *after* he was well acquainted with Strauss's score; when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

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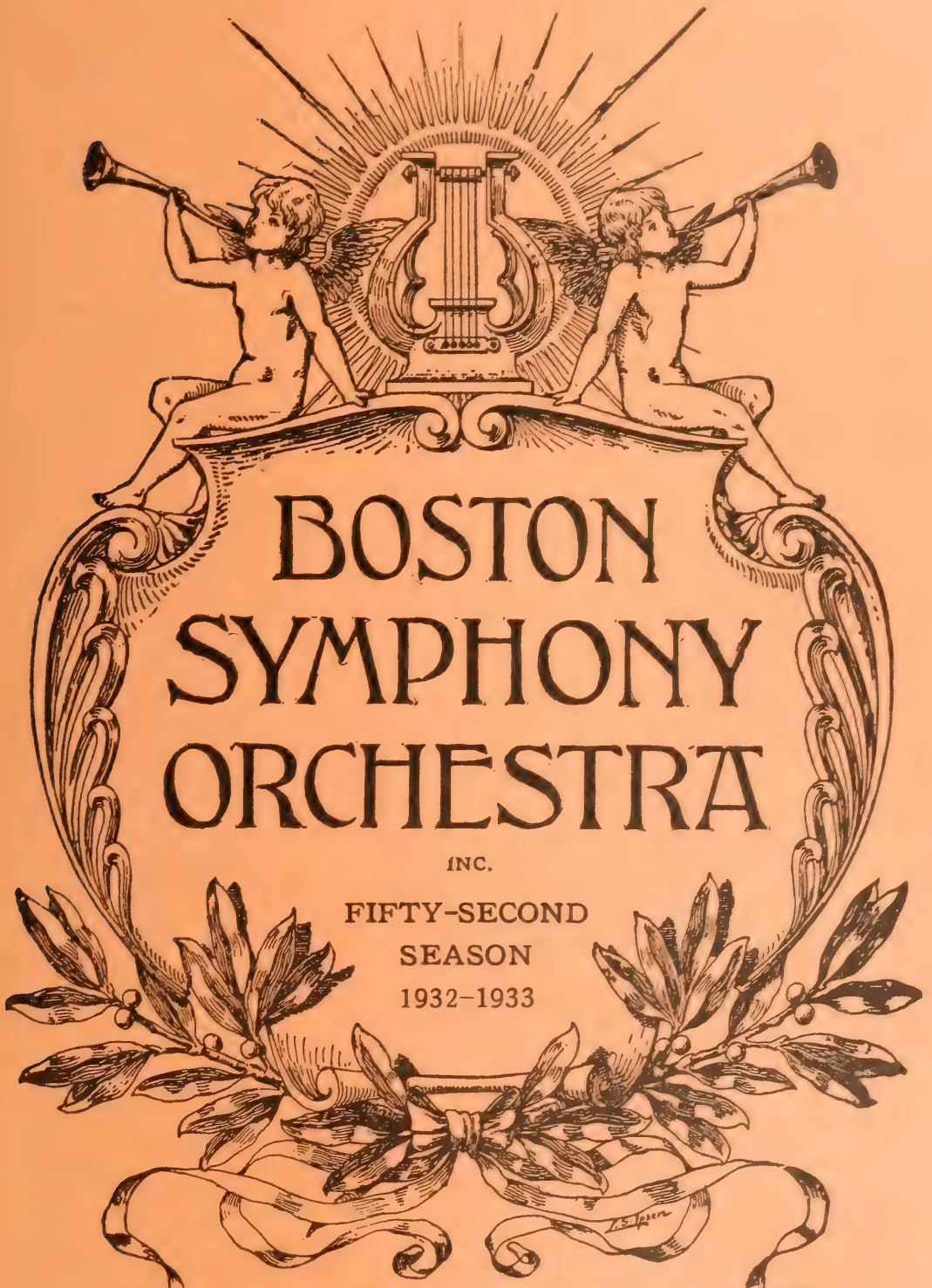

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AND THE

FOURTH MATINEE

SATURDAY AFTERNOON, MARCH 4, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Fifty-Second Season, 1932–1933

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Mayer, P.
Bryant, M.
Murray, J.

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Gundersen, R.
Mariotti, V.
Pinfield, C.
Zung, M.
Diamond, S.
Beale, M.
Del Sordo, R.

Lauga, N.
Kassman, N.
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Hamilton, V.
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Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

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THURSDAY EVENING, MARCH 2

AT 8.45

PROGRAMME

Gluck . . . . Ballet Suite No. 2 (Arranged by Felix Mottl)

a. March from "Alceste"; Minuet from "Iphigenia in Aulis."
b. Grazioso from "Paris and Helen."
c. Slave Dance from "Iphigenia in Aulis."

Schumann . . . . . Symphony in B-flat, No. 1, Opus 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II.
IV. Allegro animato e grazioso.

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring")
A Picture of Pagan Russia

I. The Adoration of the Earth.

Introduction—Harbingers of Spring, Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice.

Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

There will be an intermission of ten minutes after the symphony

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The music of these programmes is available at the 58th Street Library

Ballet Suite arranged by Felix Mottl.

From operas of Christoph Wilibald Gluck

(Gluck, born at Weidenwang, near Berching, in Upper Palatinate, on July 2, 1714; died at Vienna, November 15, 1787. Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911)

This Suite is derived from the operas "Alceste," "Iphigénie en Aulide," and "Paride ed Elena."

I. March ("Alceste"); Minuet ("Iphigénie en Aulide"). "Alceste," opera in three acts, libretto by Raniero di Calzabigi, after the tragedy of Euripides, was produced at Vienna on December 16 (according to some the 26th), 1767. The part of Alceste was taken by Antonia Bernasconi; that of Admetus by Tibaldi. The "Sacrifice" March undoubtedly influenced Mozart in writing his March of the Priests in "The Magic Flute," and Gluck's influence is also shown in Mozart's "Idomeneo." It was for "Alceste" that Gluck wrote the famous preface expounding his ideas about the character of opera.* The opera was revived at the Opéra-Comique, Paris, May 30, 1904 (Félia Litvinne, Alceste).

"Iphigénie en Aulide," a tragedy-opera in three acts, libretto by Bailli du Rollet (after Racine's tragedy), was produced at the Opéra, Paris, on April 19, 1774. Iphigénie, Sophie Arnould. The leading ballet dancers were the Mlles: Guimard, Allard, Heinel, Peslin; the Sieurs, Vestris, Gardel. There were revivals in 1800, 1806, 1816, 1824. The opera was revived in Paris at the Opéra Comique, December 18, 1907. Iphigénie, Lucienne Bréval; chief dancer, Régina Badet. There were six performances, seven in 1909.

II. Grazioso ("Paride ed Elena"). The opera "Paris and Helen," libretto by Calzabigi, was produced at Vienna on November 3, 1769. The characters are Elena; Paride; Amore disguised as Erasto, a Spartan; Pallade, the goddess; and a Trojan. Helen is not here the later heroine of Troy. The opera is concerned only with the wooing of her by Paris and her final surrender. Gluck in his dedication to the Duke of Braganza defended his operatic theories.

III. Slavic Dance ("Iphigénie en Aulide").

Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First

*Yet Gluck allowed "Alceste" to be spoiled by his concessions to Parisian taste, when he allowed the introduction of Hercules at the end, when the opera was performed in French at the Opéra, Paris, April 23, 1776.

Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how

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everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be

able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's symphony achieved a triumph over all cabals and intriques. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land und Meer.

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Dein grauer Schleier deckt im Nu
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Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?
O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou has frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N. Y.), who knew Böttger, contributed some years ago the following note to the Programme Books of this orchestra: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," wrote Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the

university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the

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early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a vertible *tour de force,* reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald."

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . . *Haydn*
Adagio und Rondo from Concerto in F minor . . . . . *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) . . . . . *Gluck*
H. SCHMIDT.
Allegro . . . . . *R. Schumann*
{ Song without words . . . . . *Mendelssohn*
{ Piece . . . . . *Scarlatti*
CLARA SCHUMANN.
Symphony (MS.) . . . . . *R. Schumann*
Conducted by MENDELSSOHN.
Duo for Four Hands (new) . . . . . *Mendelssohn*
CLARA SCHUMANN and MENDELSSOHN.
"Widmung", "Der Löwenbraut" . . . . . *R. Schumann*
"Am Strande" . . . . . *C. Schumann*
Miss SCHLOSS.
Duo Concertante for Melophone and Violoncello
GIULIO REGONDI and JOSEPH LIDLE (*sic*).
Fantasie on Themes from "Moses" . . . . . *Thalberg*
CLARA SCHUMANN.

The melophone was a forerunner of the modern reed organ. It

was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

* * *

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World,* the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Henry Fothergill Chorley was equally severe in the *Athenæum:*

"Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass

for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees,—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks." The symphony was described by others as belonging to the "Broken Crockery School."

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert led by George Hainl on December 15, 1867. The critics praised the music; said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Emile Zola who, in his "L'Œuvre," put into the mouth of Gagnière:

"O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. William Mason had heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41.)

John S. Dwight reviewed the performance in his *Journal of Music*, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

* * *

The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia, in two parts . . . . . Igor Stravinsky

(Born at Oranienbaum, near Leningrad, Russia, on June 5, 1882; now living)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre des Champs Élysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in *Le Figaro,* in which he said:—

> Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. . . . The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theatre, so great will be the rush of shallow worshippers at this false shrine.

Mr. Carl Van Vechten describes the scene in his book: "Music after the Great War":

"I attended the first performance in Paris of Stravinsky's anarchistic (against the canons of academic art) ballet, 'The Rite of Spring,' in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement

under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony Orchestra as an "extra" number, "by general request." This being interpreted meant that the performance was in addition to the regular concert, and those who did not wish to hear it were free to leave the hall.

There was a performance conducted by Dr. Koussevitzky in Boston on December 26, 1924.

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulse of fertility and must be brought to life in a younger form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The

Rite of Spring' he [Stravinsky] gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

* * *

First of all, the ballet is a succession of scenes. Let us hear what Stravinsky himself told Michel Georges-Michel about it.*

> The embryo is a theme that came to me when I had completed the "Fire-Bird." As this theme, with that which followed, was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music: the music did not come from the idea. My work is architeconic, not anecdotical: objective, not descriptive construction.

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer, discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes; the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

* * *

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

Part I

There is a slow Introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness

*In *La Révue Musicale* for December, 1923.

conveys a more austere expression of truth"; he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another Ceremony: Games of Rival Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the Introduction, "The Pagan Night," Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas, four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

We now quote from a long article about Stravinsky by Mr. Leigh

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Henry (*Musical Times,* London, 1919): "The ordinary academic classifications of chords are negated by him; he realizes that academic dogmas of harmony are all based on an arbitrary delimitation of the complete resources of musical sound and sound combination to a diatonic system (which is in reality only one of many musical modes), and are only applicable to and capable of the necessarily limited range of expression obtainable from that system." That is to say, the chords sufficient to the artistic purposes of the great majority of preceding composers no longer sufficed for Stravinsky, who—as Henry says—"perceives all aspects of life that impinge upon his consciousness with such clarity and penetration of vision that he is aware of a myriad of subtle facts undiscerned by his musical forerunners."

Stravinsky himself is reported as saying, "I want, not to suggest situations or emotions, but simply to manifest, to express them. I think that there is in what are called 'Impressionist' methods a certain amount of hypocrisy, or at least a tendency toward vagueness and ambiguity. That I shun above all things, and that perhaps is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for 'working-out' in dramatic or lyric music. The one essential is to feel and to convey one's feelings."

Stravinsky's conception of rhythm, its independence, was made the subject of comment by C. Stanley Wise in an article published in the *Musical Quarterly* (New York, April, 1916):

"It should be noticed that in his compositions he [Stravinsky] holds himself free to express just what he wishes to say—or I would rather put it that he writes whatever he feels to be the essence of his subject—leaving to his interpreters the task of conveying his meaning to his hearers. I remarked especially that feature of his artistic production three years ago, when he was busy with the composition of 'Le Sacre du Printemps.'

"Looking through the first sketch of the great solo dance in the second act, where the rhythm varies continually, the bars being marked 3-8, 2-4, 3-4, 4-4, 5-4, 6-8, 7-8, and so on, in an order that at first strikes one as purely fortuitous, I am impressed by the great difficulties presented therein for dancer and conductor. I could not resist asking him therefore, whether during its composition he had consulted Nijinsky or his *première danseuse,* with regard to its effective execution.

"His reply was most decided and something to this effect: 'Surely not! A musician must write in accordance with his own ideas. It would be impossible for two persons to compose a work.' Some weeks later he hastened to tell me that he was 'just back from the first rehearsals of the "Sacre,"' and he must say that the dance that had been evolved was the most beautiful that he had ever seen."

FOURTH MATINEE

SATURDAY AFTERNOON, MARCH 4

AT 2.30

PROGRAMME

Mozart . . . . "Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Gruenberg . . . . . Symphony No. 1, Op. 17

I. Allegro maestoso.
II. Allegro vivace e molto leggiero.
III. Lento sostenuto—e molto maestoso.
IV. Allegro risoluto e marcato.

(First performance in New York)

Wagner . . . . . A Siegfried Idyl

Wagner . . . . . Overture to "Tannhäuser"

There will be an intermission after the symphony

The music of these programmes is available at the 58th Street Library

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

1. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Symphony No. 1, Op. 7 . . . . . Louis Gruenberg

(Born in Russia on August 3, 1883; living in Brooklyn, New York)

Mr. Gruenberg has written the following note:

"It is with mingled feelings that I now look back upon a composition about to receive its first performance, which was written so many years ago, and which is so different in feeling, technique, and subject matter to what I do today. Originally composed in 1919, the symphony was revised as late as 1929, when various parts of it were newly orchestrated and a complete new third movement was inserted in place of a previous Passacaglia. Although classical in form, an attempt was made nevertheless to mould logically the entire work into more of a homogeneous whole than is usually the case in the classical symphony—by utilizing themes from the first movement into the second; themes from the first and second movements into the third, finally combining them all in the fourth. This seemed an improvement on the four unrelated compositions usually comprising a classical symphony.

"However, form can ever only be a frame for a work of art, material matter alone being of enduring value."

* * *

Mr. Gruenberg is known to the audiences of the Boston Symphony Orchestra by his symphonic poem, "The Enchanted Isle," performed on November 8, 1929, and his "Jazz" Suite, February 21–22, 1930.

Mr. Gruenberg came to the United States in 1885 and was educated in the public schools of New York. He took piano lessons of Adele Margulies, but studied afterwards at the master school of the Vienna Conservatory; still later, with Busoni, piano-playing and composition. He also studied composition at Berlin with Fr. E. Koch. Having toured in European countries as a pianist, he returned to the United States with Busoni. In 1919 he played at a recital in New York some of his own compositions, among them "Five Impressions based on Oriental Themes." He is one of the founders of the American Composers' Guild; a director of the International Composers' Guild; president of the United States section of the International Society for Contemporary Music.

The list of his compositions includes*:

Orchestral: Vagabondia (1920).† Jazz Suite (1925). Symphony No. 1 (1926). Enchanted Isle (1927). Music to an Imaginary Ballet (1929). Nine Moods (1929).

Chamber Orchestra: "Daniel Jazz" (1923), for tenor and eight instruments. "Creation" (1924), for baritone and eight instruments.

Mr. Gruenberg writes concerning his ballet, "the book which I wrote myself standing in the way of a production."

Chamber Music: Violin Sonata, No. 1 (1912). Violin Sonata, No. 2 (1919). Suite for Violin and Piano (1920). String Quartet, "Indiscretions" (1922) (performed at Paris, Brussels, Berlin, Budapest, New York, Philadelphia, Chicago, Worcester). String Quartet, "Diversations" (1930), revised. Piano Quintet (MS.). Jazzettes (MS.).

Stage Works:

"The Witch of Brocken" (text by Malkousky) (1912).

"The Bride of the Gods" (text by F. Busoni) (1913) (MS.).

"The Dumb Wife," based on Anatole France's "Comédie de celui qui épousa une femme muette," a play produced at the Porte-Saint-Martin, Paris, on May 30, 1912, with Mlle. de Pouzols taking the part of Catherine. The play was seen in Boston, with Lillah McCarthy as Catherine, in the translation made by Curtis Hidden Page for Granville Barker. Mr. Gruenberg writes that his opera was never produced because of failure of obtaining the performing rights.

"Jack and the Beanstalk" (text by John Erskine) (New York) (1930).

"The Emperor Jones" (1932). Libretto adopted by Gruenberg from Eugene O'Neill's drama of the same name. Metropolitan Opera

*We are partly indebted for this list to "American Composers," by Clare Reis (2d Ed. 1932).

†First performance by the Prague Philharmonic.

House, New York, January 7, 1933. Brutus Jones, Emperor, Lawrence Tibbett; Henry Smithers, Marek Windheim; An Old Native Woman, Pearl Besuner; A Congo Witch Doctor, Hensley Winfield. Conductor, Tullio Serafin.

* * *

There is mention elsewhere of a piano concerto, songs, and piano pieces.

* * *

"Daniel Jazz," produced at the Festival of the International Society for Contemporary Music held at Venice, has been performed at Prague, Paris, Berlin, Vienna, London, New York, Philadelphia, Detroit.

It was performed in Boston at a concert of the Chamber Music Club and the Flute Players Club in Jordan Hall on April 23, 1928. Colin O'More, tenor, sang the text of Vachel Lindsay's poem: Richard Burgin conducted the Chamber Orchestra. The programme also included Schoenberg's "Pierrot Lunaire" (Greta Torpadie, singer), Stravinsky's Octet for wind instruments, and Hindemith's "Marienlieder" (Miss Torpadie, singer; Mr. Tillotson, pianist).

ENTR'ACTE

THE ORCHESTRA MONOTONE: A PLEA FOR VARIETY

(The London *Times*)

London's three orchestras have all issued elaborate schemes for the winter, and two of them have begun to put them into effect. Already it is being questioned whether there will not be a richer banquet of orchestral performances than the public is able to digest, and already critical parties are being formed to pit one against another and to extol one conductor by the abasement of all others. There are signs that we are entering on a new phase of the old Handel-Buononcini controversy, since to-day orchestras and their conductors take the places held by opera composers and singers in the eighteenth century.

> Strange all this difference should be
> 'Twixt Tweedledum and Tweedledee.

By the end of the season some wit may be able to offer an up-to-date version of Byrom's famous epigram.

What strikes the eye of the casual reader of these schemes is that they are all very much alike. The London Symphony Orchestra began with a blaze of originality in presenting Bach's "Art of Fugue" last week, but it cannot be expected to maintain that amount of luminosity. "Ein Heldenleben," with which the Royal Philharmonic Society proved the valour of its new orchestra last week, is to be given by both the B. B. C.'s orchestra and the L. S. O. in

November, and César Franck's symphony is to get from these orchestras two performances within a fortnight. The name of Sibelius is conspicuous in almost every series of concerts, save the B. B. C.'s, and in view of the fact that Brahms was born 100 years ago next April every concert-giving institution is endeavouring by reiteration to induce some irreverent person to declare that he regrets the fact.

The competition to secure public favour by performing the public's favourites inevitably has this result, but the danger is that such favour is apt to be worn down by repetition. Now that it is pointing so strongly in the direction of the symphonic form of which Brahms, Franck, and Sibelius are acknowledged, if divergent, masters, might it not be reinforced by other samples of the type from other minds? There are, for instance, the symphonies of Glazounov, eight in all, not one of which can be said to be really known by London concert-goers, though the last five at least were warmly received when they were first produced. It was with the Fourth in E-flat that Glazounov made his first appearance in England at a Philharmonic Concert in 1897. Stanford produced the Eighth at the Leeds Festival 10 years later. One is tempted to suggest that the Sixth, in C minor, which contains a delightful theme with variations as its slow movement, would be the one which would most readily recapture the public ear. And the moment one begins to look into the programmes of the 'nineties the name of Dvořák meets the eye. How long are his symphonies to be entirely eclipsed by the "New World" with just an occasional resuscitation of the more delicate one in G? The symphony in D minor, with its dainty slow movement and its exuberant "Furiant" (Scherzo), was a favourite with the audiences who head it under Richter. After the hectic ebullitions of latter-day symphonic energy, both it and the one in F might come as a refreshing change.

The case of Dvořák suggests that yet another musical society should be founded for the purpose of rediscovering forgotten favourites. It should have nothing to do either with neglected works by famous composers or with works which have appeared with the label "First performance" and have never received a second. It should abide by contemporary judgments, acting solely on the principle that what found favour in its own day may deserve some favour now. Its committee, endowed it need hardly be said with unlimited funds, would begin by going carefully through the programmes of the Philharmonic Society, the Crystal Palace concerts, and other institutions of the last century to find what has dropped out of currency. It would make some strange discoveries. It might be called the "Cipriani Potter Society," for that would probably be the first unknown name it would encounter. Cipriani Potter wrote nine symphonies, like Beethoven, Bruckner, and Mahler. Several of them were given repeatedly by the Philharmonic, and, crowning claim to remembrance, Wagner conducted one of them and approved (apparently also improved) it. This is what Wagner said of it:—

> I had to play a symphony of his, which entertained me by its modest dimensions and its neat development of counterpoint, the more so as the composer, a friendly, elderly recluse, clung to me with almost distressing

humility. I had positively to force him into accepting the right *tempo* for the *andante* in his symphony, thus proving to him that it was really pretty and interesting. He had so little faith in his work, that he considered the only way to avoid the danger of boring people with it was to rattle through it at a disgraceful speed.

A strange being indeed, this modest composer must have seemed to Wagner, as he seems to us now! But the recollection of him suggests another point. Are there not modest composers to-day, possibly "elderly recluses," who sometimes write good things not just in the fashion of the moment, and who never get a ray of the limelight which our fine orchestras could shed on them? We can think of a few without forming a society to discover them, and if any conductor would like to know of them he has only to ask.

A Siegfried Idyl . . . . . Richard Wagner

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer on November 24, 1836, at Königsberg. They separated in August, 1861. She died at Dresden, January 25, 1866.

Wagner and Cosima were married at Lucerne, August 25, 1870. Their son, Siegfried Wagner, was born at Triebschen, near Lucerne, on June 6, 1869.

In a letter to Frau Wille, June 25, 1870, Wagner wrote of Cosima: "She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful boy, whom I can boldly call 'Siegfried'; he is now growing, together with my work; he gives me a new long life, which at last has attained a meaning. Thus we get along without the world, from which we have wholly withdrawn."

The "Siegfried Idyl" was a birthday gift of Cosima. It was composed in November, 1870, at Triebschen. Hans Richter received the manuscript score on December 4, 1870. Wagner gave a fine copy of it to Cosima. Musicians of Zurich were engaged for the performance. The first rehearsal was on December 21, 1870, in the foyer of Zurich's old theatre. The Wesendocks were present. Wagner conducted a rehearsal at the Hôtel du Lac, Lucerne, on December 24. Christmas fell on a Sunday. Early in the morning the musicians assembled at Wagner's villa in Triebschen. In order to surprise Cosima, the desks were put on the stairs and the tuning was in the kitchen. The orchestra took its place on the stairs, Wagner, who

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conducted, at the top; then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and doublebass. Wagner could not see the violoncello and the doublebass; but the performance, according to Richter, was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Richter, who also played the few measures for a trumpet), one violoncello, one doublebass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter, in order not to excite Cosima's suspicions, practised for some days the trumpet part in the empty barracks. "These daily excursions and several trips to Zurich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly." The performance began at 7.30 A.M. The Idyl was repeated several times in the course of the day, and in the afternoon Beethoven's Sextet was performed without the variations.

The Idyl was performed at Mannheim on December 20, 1871, in private and under Wagner's direction. There was a performance on March 10, 1877, in the Ducal Palace at Meiningen. Wagner conducted. The score and parts were published in February, 1878. The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. The music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. And Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889 in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association on December 19, 1878. Wagner's dedication to Cosima was in verse.

This composition first bore the title "Triebschener Idyll." The score calls for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

Siegfried was born while Wagner was at work on his music drama "Siegfried." The themes in the Idyl were taken from this music drama, all save one: a folk-song "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Overture to Tannhäuser . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse;

Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstacy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

* * *

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

∴

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

∴

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

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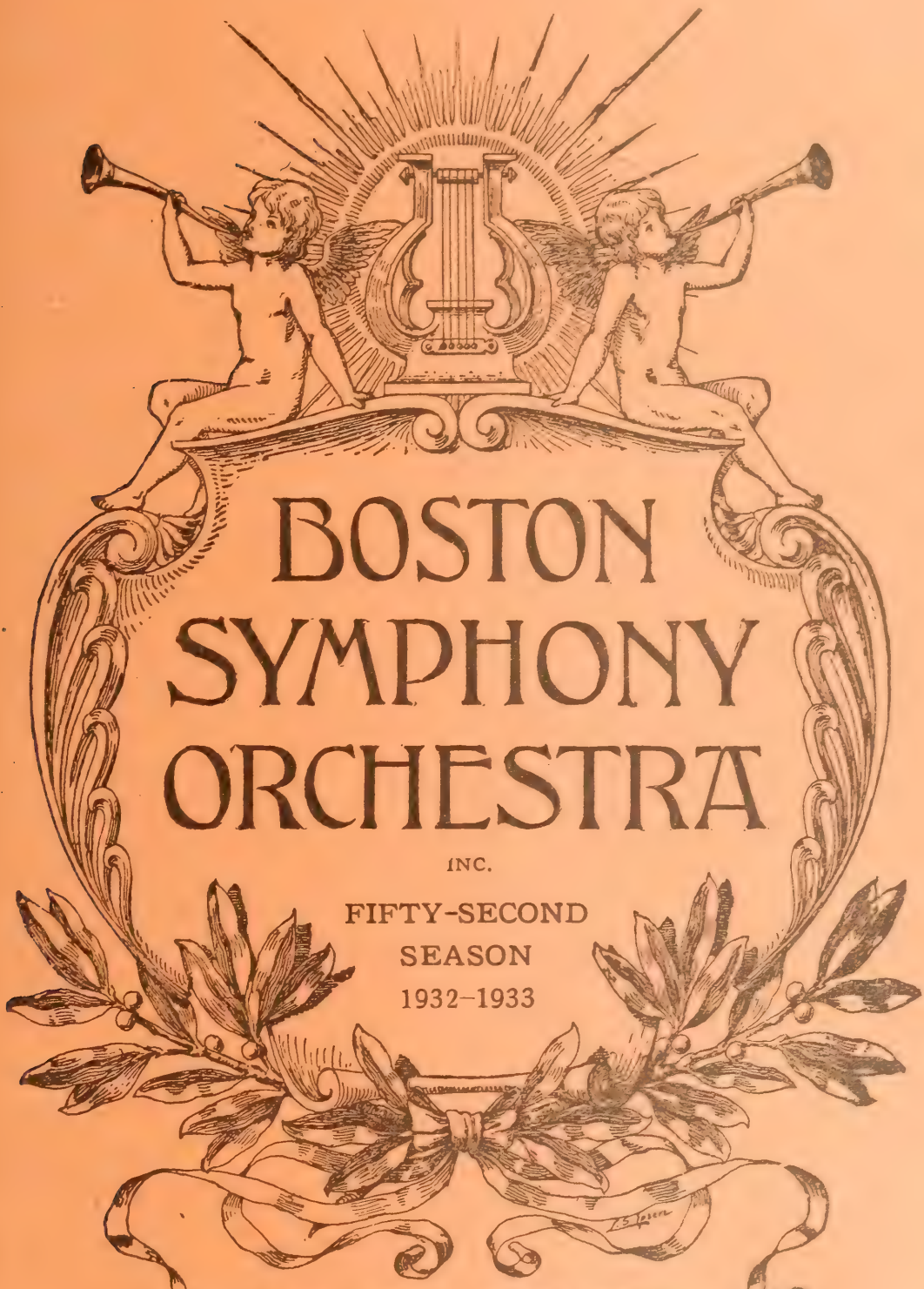

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AND THE

FIFTH MATINEE

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

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Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

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Bass Clarinet.

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Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

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Tubas.

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Fifty-Second Season, 1932—1933

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THURSDAY EVENING, APRIL 6

AT 8.45

PROGRAMME

Vaughan Williams . . . Fantasia on a theme by Thomas Tallis, for String Orchestra

Markevitch . . . . . "Rebus," Ballet

Prélude.
Dance de **Pauvreté**.
Gigue des **Nez**.
Variations des **Pas**.
Fugue des **Vices**.
Parade.

(First performance in America)

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission of ten minutes before the symphony

---

Announcement of Brahms' Festival on page 12
List of works performed this season on page 11

Fantasia on a Theme by Thomas Tallis for Double-Stringed Orchestra . . . . . Ralph Vaughan Williams

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The Fantasia was published in 1921. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The first performance in Boston was on October 27, 1922, Mr. Monteux conductor.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other partes (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

> The first is meekè; deuout to see.
> The second sad in majesty.
> The third doth rage: and roughly brayth.
> The fourth doth fawne; and flattery playth.

The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

* * *

Little is known of the early life of Tallis. He is supposed to have been a chorister at St. Paul's Cathedral, or the Chapel Royal Henry VIII. frequently visited—Waltham. That may account for the appointment of Tallis as organist to the Abbey there. When he left Waltham, he was paid 20 shillings as wages and 20 shillings "in reward." He entered the Chapel Royal as a Gentleman. He was married in 1552, and lived with his Joan "in love full three and

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thirty years." In 1557 he received from Mary Tudor—he was one of the Gentlemen of her chapel—a twenty-one years' lease of the manor of Minster, the only sign of royal favor shown him for nearly forty years of service, as he remarked in a petition to Queen Elizabeth, was granted to Tallis, in association with William Byrd, the monopoly of publishing music for a term of twenty-one years. They petitioned Elizabeth for the lease of lands to compensate them for losses from the working of the monopoly. Property to the value of £30 was leased to them without fine. Tallis was buried at Greenwich in the parish church, where a brass plate containing this epitaph was to be seen until the church was rebuilt early in the eighteenth century:

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he dyd excell.
He serv'd long Tyme in Chappell with grete prayse
Fower Sovereygnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward's Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whos Name yclyipt was Jone,
Who here entomb'd him Company now bears.
As he dyd lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God ful oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

He left forty shillings for the benefit of the poor of Greenwich—his widow to distribute six loaves every Friday; to old colleagues of the Chapel Royal 3£ 6s. 8d. for a feast; and his interest in the music printing monopoly to his godson Thomas Byrd, after William Byrd. Tallis wrote a great amount of music. His most remarkable work was a forty part motet—*Spem in alium non habui,* for eight five-part choirs.—Herbert Hughes.

"Rebus," an Imaginary Ballet for Orchestra

Igor Markevitch

(Born at Kiev, Russia, on July 27, 1912; living at Paris)

Markevitch left Kiev at an early age to live for a time at Vevey, Switzerland. He met Alfred Cortot there, and was advised by him to make music his profession. He took lessons of Nadia Boulanger and Paul Dukas. Diaghilev became interested in him and ordered a ballet of him.

"Rebus" has these movements: Prelude Dance, Gigue, Variations, Fugue, Parade. The solution of the "Rebus" is the French proverb found in the movement: Pauvreté n'est pas vice. It was first performed in Paris under the composer's direction, December 15, 1931.

Among his works are a piano concerto, written for Diaghilev in 1929, and performed at Covent Garden, London, in the course of a ballet, the composer the pianist. *Cantante* for soprano, male choir, and orchestra (Théâtre Pigalle, Paris, May, 1930). Concerto Grosso for orchestra (for 46 solo instruments). Sérénade for violin, clarinet and bassoon (1931). Partita for piano (Marcelle Meyer) and small orchestra, Galop for piano and wind instruments, for a concert at Hyères.

Virgil Thomson wrote an entertaining article about Markevitch for *Modern Music* (New York, November–December, 1932).

SYMPHONY IN C MINOR, No. 1, OP. 68 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always

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keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of

the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos, Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear

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masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement. Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland.* This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy. which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

*There has lately been an attempt to prove that Brahms had in mind the solemn notes of "Big Ben" in London. Brahms never was in London, but a friend told him about "Big Ben" and gave him the notation!—P.H.

List of Works Performed at the Evening Concerts during the Season of 1932-1933

BACH

Two Preludes (arranged for String Orchestra by Pick-Mangiagalli) — II. January 5

BECK

Innominata (First performance in America) — III. February 3

BERLIOZ

Symphonie Fantastique in C major, Op. 14A — II. January 5

BRAHMS

Symphony No. 3 in F major, Op. 90 — III. February 3

Symphony No. 1, in C minor — V. April 6

GLUCK

Ballet Suite No. 2 (Arranged by Felix Mottl) — IV. March 2

MARKEVITCH

"Rebus" (First Performance in America) — V. April 6

MOUSSORGSKY

"Pictures at an Exhibition," Pianoforte Pieces, arranged for Orchestra by Maurice Ravel — III. February 3

PROKOFIEFF

Piano Concerto No. 5 in G major, Op. 55 (Soloist: SERGE PROKOFIEFF) — II. January 5

SCHUMANN

Symphony in B-flat, No. 1, Opus 38 — IV. March 2

SIBELIUS

"Swanwhite," Suite from the Incidental Music to Strindberg's Play, Op. 54 — I. November 17

"Tapiola," Tone Poem, Op. 112 — I. November 17

Symphony No. 1 in E minor, Op. 39 — I. November 17

STRAVINSKY

"Le Sacre du Printemps" ("The Rite of Spring") A Picture of Pagan Russia — IV. March 2

VAUGHAN WILLIAMS

Variations on a Theme by Thomas Tallis, for String Orchestra — V. April 6

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Friday Aft.	April 28, at 2.30	ORCHESTRAL PROGRAMME (Including Piano Concerto)
Saturday Eve.	April 29, at 8.15	ORCHESTRAL PROGRAMME (Including Piano Concerto)
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FIFTH MATINEE

SATURDAY AFTERNOON, APRIL 8

AT 2.30

PROGRAMME

Roussel . . . . . Suite in F major, Op. 33

I. Prelude.
II. Sarabande.
III. Gigue.

Sibelius . . . . . Symphony No. 7, Op. 105

(In one movement)

Tchaikovsky . . . . . Symphony No. 5 in E minor, Op. 64

I. Andante; allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: (Andante maestoso), allegro vivace.

There will be an intermission of ten minutes after Sibelius' Symphony

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Suite in F major Op. 33 . . . Albert Charles Paul Roussel

(Born at Turcoing, France, on April 5, 1869; now living at Paris)

This Suite was composed in 1926. The first sketches were made in March; the score was completed on August 26. "The composer had no literary programme in mind while writing his work. It is *de la musique pure.*" Three movements, Suite, Sarabande, Gigue are well in accordance with the classical form. The Prelude has more than usually elaborated development. The score is dedicated to Serge Koussevitzky. The Suite was composed for performance by the Boston Symphony Orchestra conducted by him. The first performance anywhere was in Boston on January 21, 1927.

The score calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, side-drum, bass-drum, cymbals, tambourine, triangle, xylophone, tam-tam, celesta and the usual strings.

* * *

Roussel was in Boston in the fall of 1930. His symphony in G minor Op. 42 written for the jubilee of the Boston Symphony Orchestra was performed on October 24 for the first time.

He was asked in New York if he believed that the harmonic material of music would change in the years to come. He expressed his doubt.

"For the present, at least, I believe all the 'chords' have been written. Something remains to be done, it is true, by the critics and teachers of musical theory. They have still to completely systematize and explain the latest harmonic and contrapuntal developments. These things are the work of the theorists, and modern composition has given them much to digest.

"Contrapuntal development is another matter. Under this head, of course, we logically include polytonality and atonality. Polytonality, which is a counterpoint of keys as well as melodic lines, I believe in—when it defines tonality! Why not? Polytonal effects, when two or more keys are heard at the same time, are, under circumstances of clear thinking and genuine inspiration, wholly natural, logical, artistic, if properly applied. But I do not consider these musical media properly applied if they destroy the sensation of key. When the key of a composition is firmly established, the counterpoint may well bring together and cause to clash two or more keys. I feel that if the sensation of a fundamental key or tonality is not present the composer has failed.

"Atonality I cannot feel or believe in, as it represents the relin-

quishment of tonality. And yet I have seen Alban Berg's 'Wozzek,' which is purely atonal in workmanship and style, and I must say that I was impressed. Possibly atonalism—the negation of tonality—is more appropriate in the theatre, where sudden dramatic effects have to be made, than in the concert room. Anyhow, 'Wozzek' is a remarkable and very impressive score. 'Wozzek' is against my ideas of music, but 'Wozzek' is a work of a form, a manner, and inspiration all its own. *Ergo,* we composers have principally to do one thing: hold to our faith, labor with care and conscience, and continue our appointed way."

SYMPHONY NO. 7 (IN ONE MOVEMENT), OP. 105 . . JAN SIBELIUS

(Born at Hameenlinna (Swedish) Tavastehus, Finland, December 8, 1865; now living at Järvenpää, Finland)

It has been said that this symphony, published in 1925, was composed with the view of producing it under the direction of the composer at an English Music Festival. Sickness prevented his going to England.

The symphony was performed in Philadelphia by the Philadelphia Orchestra, Mr. Stokowski conductor, on April 3, 1926. It is scored for wood-wind (in pairs), four horns, three trumpets, three trombones, kettledrums, and the usual strings.

The first performance in Boston was by the Boston Symphony Orchestra on December 13, 1926, Dr. Koussevitzky conductor. There was a second performance on January 30, 1931.

The first performance in New York was by the Boston Symphony Orchestra on January 9, 1927. There was another performance by this orchestra in New York early in 1931.

There is no designation of key. The opening measures are in A minor; the ending is in C major.

The first section is a sombre Adagio. It opens with an ascending scale, 3-2 time for the strings. This is the basic theme of the symphony, appearing as a whole, in fragments, or inverted. A lyric theme follows, C major, for violas (divided) and violoncellos. The violins join later. There is a melody, somewhat like a chant for a solo trombone. This later assumes marked importance. The pace grows faster, until it is Vivacissimo, C minor. Mr. Gilman, in his lucid notes for the Philadelphia Programme Book, finds that the subject now announced by the strings "recalls the mood of the Scherzo of Beethoven's 'Eroica.'" The Adagio tempo recurs, as does the trombone theme, which the brass section enlarges. Change in tempo; Allegro molto moderato.

There is a new motive, C major, 6-4, simple, in folk manner; still another motive with wood-wind "doubled in pairs, playing in thirds, fifths and sixths." The development is for strings and wind.

Vivace, E-flat major. Antiphonal measures for strings and wood-wind.

"The tempo becomes Presto, the key C major. The strings, divided in eight parts, begin a mysteriously portentous passage, at first *ppp,* with the violas and violoncellos defining an urgent figure against a reiterated pedal G of the violins, basses, and timpani. A crescendo, rallentando, is accompanied by a fragment of the basic scale passage, in augmentation, for the horns. The tempo is again adagio; and now the chant-like C major theme is heard once more from the brass choir, against mounting figurations of the strings. There is a climax, *ff,* for the whole orchestra. The strings are heard alone, largamente molto, in an Affettuoso of intense expression. Flute and bassoon in octaves, supported by soft string tremolos, sing a plaint. The strings, dolce, in syncopated rhythm, modulate through seventh chords in A-flat and G to a powerful suspension, fortissimo, on the tonic chord of C major; and this brings to a close the enigmatic, puissant, and strangely moving work"—(LAWRENCE GILMAN).

*
* *

"Sibelius's seventh symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject—a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost—the world of classical antiquity."—CECIL GRAY.*

*"Sibelius," by Cecil Gray, London, 1931.

ENTR'ACTE

FACT AND FICTION ABOUT BEETHOVEN

By Ernest Newman

(*The Sunday Times*, London, January 31, 1932)

As I expected, I have received from various correspondents the usual citations from the imbecilities of contemporary criticism of Beethoven, and have been asked whether these do not prove conclusively that Beethoven was above the heads of his own generation. They do not: they merely prove that he was above the heads of certain critics. I have shown in a recent book that the historians have gone completely astray about Wagner by concentrating too much on what the critics and professors and rival composers said about him, and too little on what the general public thought about him.

The trouble with most writers upon music is that they have had no training in historical or scientific method. They have no idea of the amount of investigation sometimes necessary in order to prove the simplest point or shatter the most plausible-looking legend. They have, in a word, no sense of the past. If a historian were to talk about Napoleon's campaigns in a way that implied that Napoleon could have moved his troops by train had he wished to do so, or made use of the telegraph had he been intelligent enough to do so, he would be laughed out of court for assuming that, as the world is now, so it was in Napoleon's time. But a musical historian can still talk about the eighteenth and early nineteenth centuries as if conditions then were very much what they are now, without either being publicly convicted of an absurdity or being himself conscious that he has committed one.

To make this clear, I propose to suspend consideration of Mr. Gray's book on Sibelius for a week in order to deal with the case of Beethoven and contemporary opinion.

My thesis is that if the public has opportunities enough of hearing the work of a musical genius, it does not take long to pick him out from the crowd. Many people, of course, will always be against him, because they are temperamentally alien to a nature like his; and for this there is no cure. The others, again, will make plenty of mistakes about him, and will of course need time to fathom his profoundest depths. But in the average audience of ordinarily intelligent music lovers there will be, from the first, a number of people who feel that, though there is a good deal in this new music that is for the moment beyond them, there is also something in it that impresses them and makes them want to hear it again. Given the necessary opportunities to hear it again,

these people's understanding of the music will increase, and their numbers, by the same process, will be added to slightly, till in time the new man has a public of his own. It is in this simple manner that new works of genius have always established themselves; in spite of the arrant nonsense that most of the critics have talked about them.

But obviously, for this state of affairs to come about, the public must have sufficient opportunities to hear the new music, and it must be presented to them in a way that sets forth the composer's meaning, at any rate, with tolerable accuracy. Now these conditions did not exist in the case of Beethoven's larger works. Most people imagine that conditions at that time were very much as they are now, the symphonies being put before audiences by conductors and orchestras as the new works of a modern composer are. That is a complete misreading of history. There were practically no public orchestras in those days, and scarcely a conductor. Europe in general was so hard hit by the Napoleonic wars that it was not until well on into the nineteenth century that decent performances of large-scale music were economically possible except in two or three of the biggest cities. Operatic orchestras were mostly inadequate even to the kind of music they had to play, while skilled concert orchestras of the modern type simply did not exist. Beethoven's greater music was born into a world economically quite unready for it. It was technically difficult; and it required an insight on the part of its would-be interpreters which few of them possessed.

I will not trouble the reader with evidence of the technical incapacity of the vast majority of the orchestras of that and, indeed, a much later time: I have plenty of it if I am called upon to furnish it. When the average German did chance to hear a Beethoven symphony, it was with a scratch orchestra, largely made up of well-meaning but unskilled amateurs, and without anything like adequate rehearsal. The *conductor* in the modern sense—a man who studies the work in score, penetrates to the meaning of it, and then imbues the orchestra with his own conception of it—was virtually unknown.

Even conductors who were capable enough, for their time, in most respects, gave performances of Beethoven that would be laughed at today: Mendelssohn, for instance, who took everything at a tempo so fast that it reduced the music to a mere gabble. Wagner has told us more than once how, in his young days, having formed his own idea of a Beethoven symphony from persistent study of the score, he was puzzled to find it, in performance, the

merest nonsense, owing, as he discovered later, to the utter musical and technical incompetence of the conductor.

At Leipzig, for instance, one of the most important towns in Germany, it was still the custom for symphonies to be played in the eighteenth-century style, without a conductor, the latter's business beginning only when vocal music had to be accompanied! When, for example, the worthy but incompetent Pohlenz gave the Ninth Symphony—and this five years after Beethoven's death!—he took up his baton only for the finale, because in *that* there were singers! And as he had not the faintest understanding of the music, or any technical control of the orchestra, is it to be wondered at that the strange opening of the finale sounded like pure nonsense? Pohlenz had so little sense of how the recitative for the double-basses ought to go that, after vain attempts to direct it at the rehearsal, the nonsense was at last turned into approximate sense by the leader of the basses roughly telling Pohlenz to put his baton down and leave it to the men to handle the passage as best they could in their own way. After a few experiences of this kind, Wagner, who really knew his Beethoven from study of the scores, gave the problem up as insoluble; and if even he was sometimes tempted to believe that the composer must have been half-crazy when he wrote certain things, what must have been the opinion of the ordinary man who had no means of apprehending Beethoven apart from the farrago of nonsense that was put before him?

It was not until Wagner heard Beethoven played by the orchestra of the Paris Conservatoire—then, as now, the best orchestra in Europe—that he heard this music as Beethoven had conceived it; and the reason for this was that the orchestra, which was made

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up of the technically skilled professors at the Conservatoire, labored away at the symphonies, under Habeneck, until their meaning became clear to them, and so in turn to their hearers. But note one significant fact, which throws a light on the technical capacity of the conductors of the time! Habeneck was better than the majority of them; but even he could not read a Beethoven score. He conducted the symphonies *from a first violin part,* and so learned them as he went along! Conducting from a violin part was the custom in those days; and we can imagine what the results, so far as Beethoven was concerned, must have been in other towns, where the conductor had no notion of the meaning of the works as a whole, the orchestra was baffled by the technical difficulties of the works, and incessant rehearsals, such as those at the Conservatoire, were impossible.

Nowhere on the Continent, as late as fifteen years after the composer's death, was an adequate performance of one of the later Beethoven symphonies possible, except at the Paris Conservatoire. And now note the significant fact that, as soon as the works were put before people in a fairly representative way, they became a great attraction. Habeneck began his famous concerts in 1828. He had under him an orchestra with which no other orchestra in Europe could even begin to bear comparison, either technically or in point of numbers: he had thirty-one violins, twelve violoncellos, eight basses, four flutes, three oboes, four clarinets, two trumpets, four horns, four bassoons, four trombones, a drummer, and a harpist. The very first work on the programme of his first concert was—the Eroica! It was such a success, in a town that knew practically nothing of Beethoven until then, that not only was it repeated at the second concert, but the whole programme was devoted to Beethoven. At the third concert he gave the "Egmont" Overture and the Fifth Symphony; at the sixth, the violin concerto; at a supplementary concert for charity, the "Coriolan" Overture. In his second season he gave, for the first time in France, the "Fidelio" Overture, the Seventh Symphony, and the Pastoral. The next year he gave three Beethoven symphonies—the First, Second, and Fourth; and in the next year the Septet, the Finale of "Fidelio" (with singers from the Opéra), the "Prometheus" Overture, and the Ninth Symphony; in the next year, the Eighth Symphony, the fourth piano concerto, selections from the Mass in D, and the fugue from the Ninth Quartet, played by all the strings of the orchestra, a procedure that is supposed to be quite modern. The fugue, we are told, "made a great impression."

I lack space to continue the story in detail from the year 1832,

at which I have now arrived, to 1840, when Wagner heard the Ninth Symphony at the Conservatoire, and at last found it perfectly lucid. I hope I have given facts enough to convince any unprejudiced reader that what stood in the way of the understanding of the greater Beethoven between 1800 and about 1850 was not the incurable conservatism of the public, nor even the incurable stupidity of the critics, but the simple fact that in ninety-nine Beethoven performances out of a hundred, the public simply did not hear the real Beethoven at all. As soon as they were given opportunities to hear the real Beethoven, appreciation followed fast enough. When a writer of today tells us that the Great Fugue was beyond the understanding of its own and the next generation, I can only ask him to drop generalities and condescend to become specific; will he kindly tell us just when and where, between 1827 and, say, 1847, the general public had any opportunity of hearing even a mediocre performance of that difficult work?

Symphony No. 5, in E minor, Op. 64 . Peter Ilich Tchaikovsky

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two

List of Works Performed at the Saturday Afternoon Concerts during the Season of 1932-1933

BEETHOVEN

Symphony No. 7 in A major, Op. 92 — II. January 7

BRAHMS

Symphony No. 2 in D major, Op. 73 — I. November 19

CARPENTER

"Patterns," for Orchestra with Piano Obbligato
(First Performance in New York)
(Soloist: JOHN ALDEN CARPENTER) — I. November 19

"Skyscrapers" (A Ballet of Modern American Life)
(Soprano, ADELLE ALBERTS; Tenor, RULON Y. ROBISON) — I. November 19

CONVERSE

"Prophecy," Tone Poem for Soprano and Orchestra
(First Performance in New York)
(Soloist: BEATA MALKIN) — III. February 4

DELIUS

"Brigg Fair," An English Rhapsody — III. February 4

GRUENBERG

Symphony No. 1, Op. 17
(First Performance in New York) — IV. March 4

MOZART

"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525) — IV. March 4

PROKOFIEFF

Piano Concerto No. 5, in G major, Op. 55
(Soloist: SERGE PROKOFIEFF) — II. January 7

ROUSSEL

Suite in F — V. April 8

SIBELIUS

Symphony No. 5, in E-flat major, Op. 82 — III. February 4
Symphony No. 7 — V. April 8

STRAUSS

"Tod und Verklärung" ("Death and Transfiguration") Tone Poem, Op. 24 — III. February 4

TCHAIKOVSKY

Symphony No. 5 — V. April 8

VAUGHAN WILLIAMS

Fantasia on a theme by Thomas Tallis, for String Orchestra — II. January 7

WAGNER

A Siegfried Idyl — IV. March 4
Overture to "Tannhäuser" — IV. March 4

performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

*
* *

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

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The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy

against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

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length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

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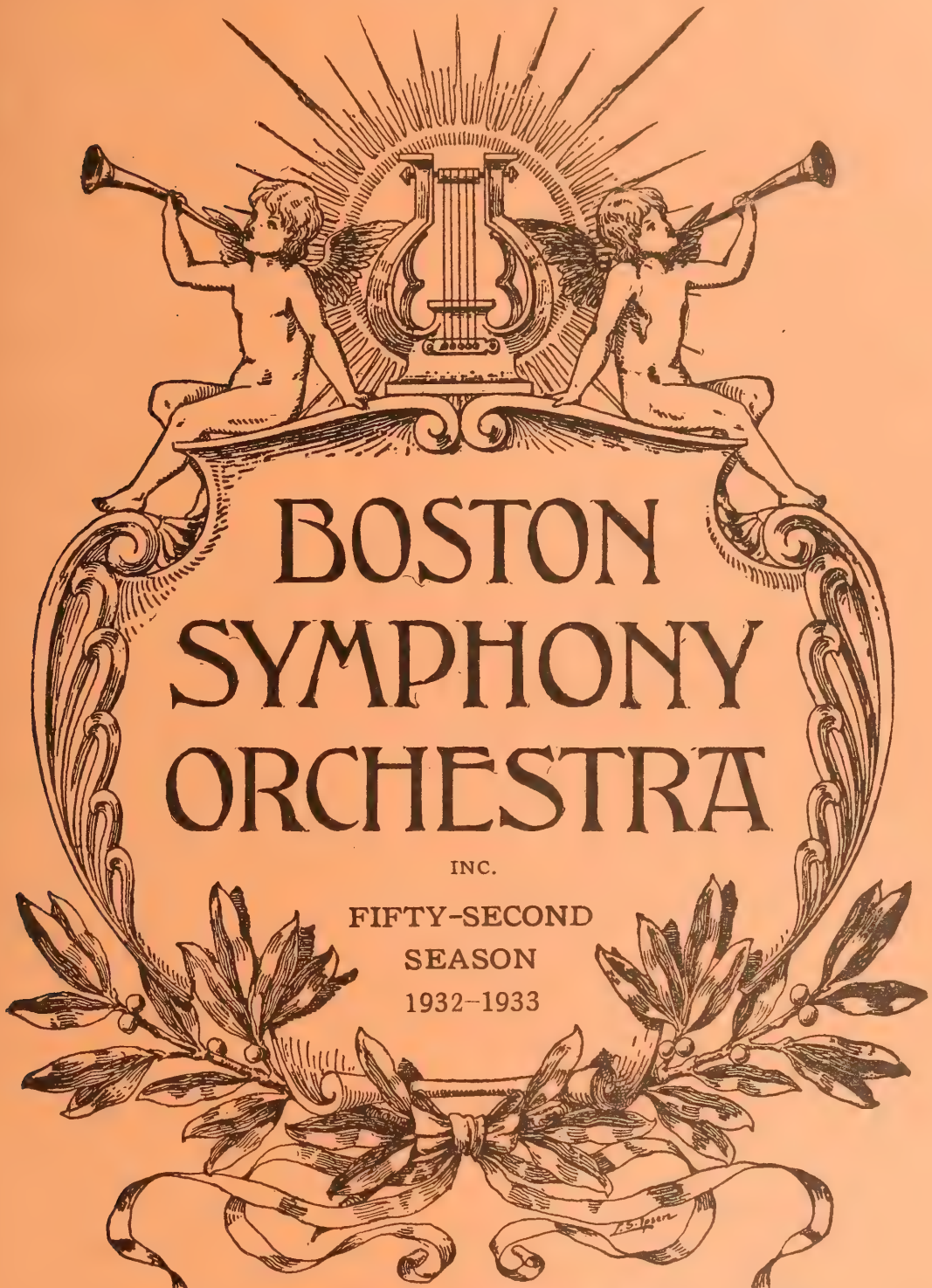

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Amerena, P.

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Gillet, F.
Devergie, J.
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Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

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Allard, R.
Panenka, E.

Piccolo.

Battles, A.

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Speyer, L.

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Bettoney, F.

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Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

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Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
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Sibelius . . . . . "Tapiola," Symphonic Poem

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance of Weber's "Oberon" in New York was at the Park Theatre on October 9, 1828: Rezia, Mrs. Austin; Fatima, Mrs. Sharpe; Namouna, Mrs. Wheatley; Puck, Mrs. Wallace; Sir Huon, Horn; Scherasmin, Hibson; Babekan, Porter, Almanzor. Professor Odell writes in his "Annals of the New York Stage": "I tremble to think how Weber's difficult music must have been sung by some of these 'vocalists.' And furthermore, I do not see how Horn, who had been the Caspar of 'Der Freischütz,' could have become

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the tenor Huon of the newer opera. Either Horn and Pearman must have had voices of tremendous range, or the music they sang must have been subject to 'instant transposing.' 'Oberon' made a hit."

There were performances in New York at the Academy of Music, March 29, 1870 (in English); Niblo's Garden, November 2, 1870 (in English); Metropolitan Opera House, December 28, 1918 (in English; the music arranged (!) by Artur Bodansky).

The opera was performed at Philadelphia on March 9, 1870 (in Italian), with recitatives by Julius Benedict.

A burlesque on Weber's opera, "The Magic Horn,"* was performed (in English) at the Olympic Theatre, New York, on February 13, 1850.

The overture was advertised as played for the "first time in America" on August 28, 1835, at Niblo's Theatre, New York.

The performance of the opera in Paris at the Théâtre Lyrique on February 27, 1857: Huon, Michot; Scherasmin, Grillon; Oberon, Fromant; Sadack, Leroy; Aboulifar, Girardot; Le Bey, Bellecour; Rezia, Mme. Rossi-Caccia (afterwards Mme. Ugalde took the part); Puck, Mlle. Borghèse; Fatima, Mlle. Girard. A German company had performed, but only once, the opera at the Salle Favard, Paris,

*The cast: Sir Bottle of Bordeaux, Duke of Claret, Conover; Sherrywine, Nickinson; Haroun al Raschid, Bleeckfier; Prince Barbican, Grosvenor; Badmansir, Palmer; Reisa, Mary Taylor; Fatemma, Miss Miles; Roshanna, Mrs. Isherwood O'Brian; King of the Fairies, Puck, Miss Roberts. The play bill described the Extravaganza: "being, in fact, a version somewhat *tranché* of 'Oberon,' by Weber and Planché."

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on May 25, 1830. Mme. Schröder-Devrient then took the part of Rezia. For the performance in 1857 see Hector Berlioz's review (March 6, 1857), reprinted in his "À Travers Chants."

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

Weber received for the opera £500. William Thomas Parke, the first oboist of Covent Garden at the time of the production, wrote in his entertaining "Musical Memoirs": "The music of this opera is a refined, scientific and characteristic composition and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'"

*
* *

The story of the opera was founded by Planché on Wieland's "Oberon,"†

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover, from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

†"Oberon, or Huon of Bordeaux," a masque by W. Sotheby, was produced at Bristol, England, in 1802; "Oberon, or the Charmed Horn," in London on March 27, 1826—the two were founded on Wieland's poem, "Oberon's Oath: or the Paladin and the Princess," in London, on May 21, 1816. Ben Jonson wrote a masque, "Oberon the Fairy Prince," written about 1611, produced in 1640.

"Oberon, or The Charmed Horn," a version of Wieland's poem, was produced at the Park Theatre, New York, on September 20, 1826. It had many repetitions at this theater. There were revivals in 1828 and 1841.

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which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The

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free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

*
* *

Weber was asked by Charles Kemble in 1824 to write an opera for the Theatre Royal, Covent Garden. Weber chose "Oberon" for the subject. Planché was selected to furnish the libretto. In a letter to him, Weber wrote that the fashion of it was foreign to his ideas: "The intermixing of so many principal actors who do not sing—the omission of the music in the most important moments—all these things deprive our 'Oberon' of the title of an opera, and will make him (*sic*) unfit for all other theatres in Europe, which is a very bad thing for me, but—*passons là-dessous.*"

Weber, a sick and discouraged man, buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London. Weber received for the opera £500. He was so feeble that he could scarcely stand without support, but he rehearsed and directed the performance seated at the piano. He died of consumption about two months after the production.

Planché gives a lively account of the genesis and production of "Oberon."* He describes the London public as unmusical. "A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsmen's Chorus and the *diablerie* in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English Musical *critics* to 'wind through a keyhole!'† . . . None of our actors could sing, and but one singer could act, Madame Vestris, who made a charming Fatima. . . . My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera such as would be required at the present day."‡

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.

*"Recollections and Reflections," by J. R. Planché, Vol. I, pp. 74–86 (London, 1872).

†Planché cites a writer in the *Quarterly Musical Magazine and Review* for June, 1875: "Nearly all that was not irresistibly ridiculous was supremely dull."

‡There was a performance in London with German text by Th. Hell in 1841 (Rezia, Mme. Heinefitter; Huon, Haizinger); in Italian, on July 3, 1860 (Rezia, Mme. Tietjens; Fatima, Mme. Alboni). Benedict furnished recitatives, partly his own, partly from other works of Weber's.

SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . CÉSAR FRANCK

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889. It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899 (Mr. Gericke, conductor), and it was also played at its concerts on December 23 of that year; February 11 and April 22, 1905; January 29, 1910; November 25, 1911; January 3, 1914; May 1, 1915; December 8, 1916; October 25, 1918; April 19, 1919; April 29, 1921; December 8, 1922 (Centennial of Franck); December 10, 1922; April 11, 1924; October 15, 1926; October 19, 1928; January 23, 1931; October 21, 1932. It was also played at the benefit concert to Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck* gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn of Beethoven introducing the English horn. There, well, you see—your Franck's music may be what-

*Translated by Mrs. Newmarch.

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ever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

D'Indy describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom. D'Indy says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and pianoforte, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and

Franck—produced true symphonies at this time, but widely different as regards external aspects and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Iræ*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'"

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901; March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; February 19, 1926; March 18, 1932. The Adagio was played on December 23, 1921, in memory of Saint-Saëns. The symphony was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Iræ,*'—on the theme of the prose, *Dies Iræ*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain Masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Iræ," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

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"Tapiola,"* a Tone Poem for Orchestra, Op. 112

Jän Julius Christian Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää)

In January, 1926, Walter Damrosch, conductor of the Symphony Society of New York, asked Sibelius to compose a work for that orchestra. "Tapiola" was written in March and May of that year.† The first performance anywhere was at Mecca Temple, New York City, on December 26, 1926. The programme also included Beethoven's Symphony No. 5 and Gershwin's piano concerto in F (Mr. Gershwin, pianist). There was a second performance by the Symphony Society, this time at Carnegie Hall, on December 30, 1926, when the programme also included Brahms's Symphony No. 2; an air from Tchaikovsky's "Jeanne d'Arc" (Dusolina Giannini); an air from "Tannhaeuser" (Miss Giannini), and Johann Strauss's "Emperor" Waltz.

At the first performance, Mr. Damrosch prefaced the playing of "Tapiola" by saying he was "curious to see the reaction of the audience to what seemed to him music that successfully embodied the austerity and gloomy grandeur of the dusky forests of the North" Sibelius had undertook to depict. The score, dedicated to Mr. Damrosch, contains these lines written by the composer:

> "Wide-spread they stand, the Northland's dusky forests,
> Ancient, foreboding, brooding savage dreams;
> Within them dwells the forest's mighty god,
> And wood sprites in the gloom weave magic secrets."

These instruments are called for: Three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, kettledrums, and the usual strings.

Largemente, B minor, 2-2. The short opening phrase given out by the strings is typical of Tapiola. It is repeated with variations many times by various groupings of instrument, and afterwards undergoes many variations. "Even when the theme itself is not actually there in some form or another, which is seldom, it makes its spiritual presence felt throughout. The dénouement of the work is reached with a rising crescendo passage of chromatics for the strings alone, extending over thirty-seven bars, which attains to an unimaginable pitch of intensity, and culminates in a truly terrific and overwhelming outburst from the whole orchestra—one of the greatest climaxes in all music, like a convulsion of nature, or the unchaining of some elemental force."‡

* The word takes its name from Tapio, the forest god of Finnish mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Wasteland."—Cecil Gray.

† Mr. Gray gives the date 1925; but if this is correct, "Tapiola" was written before Mr. Damrosch gave Sibelius the order!

‡ Cecil Gray in "Sibelius" (London, 1931). Mr. Gray finds that in "Tapiola," one of "The best works" of his later period, the "Northern and largely national phrase of Sibelius's creative activity is in the ascendant."

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Mr. Ernest Newman wrote recently in the *Sunday Times* of London:

"It may sound like a paradox, but I am convinced that the surest and quickest way to win adherents for Sibelius is to familiarize the public first of all with his maturest works.

"Conductors and orchestras will also find this the best line of approach to him, for the simple reason that it is in the later works that they will find the explanation of many a passage in the earliest works that by itself is far from clear; because while it *looks* like music of the usual kind it is in reality something quite different in meaning. It is no use in playing one of the broader lyrical melodies in his first two symphonies as if it were Tchaikovsky or Strauss: no use playing one of his passages of imitation as if it were merely bad Bach. The conductor and orchestra who have got to the secret of the last four symphonies and of the splendid 'Tapiola' will then understand what Sibelius is driving at in certain parts of the first two symphonies that are now, as a rule, inadequately interpreted, because whoever begins his study of Sibelius with the earlier works unconsciously conceives the obscurer moments in terms of what music that looks like this on paper would mean had some other composer written it.

"You must, in fact, know something—indeed, a good deal—about Sibelius's mind as a whole before you can show your hearers the real mind that was at the back of these early works. What makes the 76-year-old Kajanus the most satisfactory of all Sibelius conductors (for those who know their Sibelius) is the fact that you feel, with him, that his mind has lived through very much the same experiences as that of the composer. Virtuosity of the ordinary kind, classic or romantic, is not only of no use with this music, but is positively harmful: for it merely means that cosmetics and scents and unguents that have been devised for the tastes of the *habitués* of quite alien beauty parlors are being applied to a face that not only does not need them but is much better without them. The correct thing, I maintain, is to commence your Sibelius study at the other end—with the latest works. If you do that, and do it intelligently, you are not likely to make the elementary mistake of playing the first or the second symphony as if it belonged to that Russian school of which Tchaikovsky is the leading representative."

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the

quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

This Prelude is in reality a broadly developed overture in the classic form It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures,

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892. pp. 56–57.

at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama."

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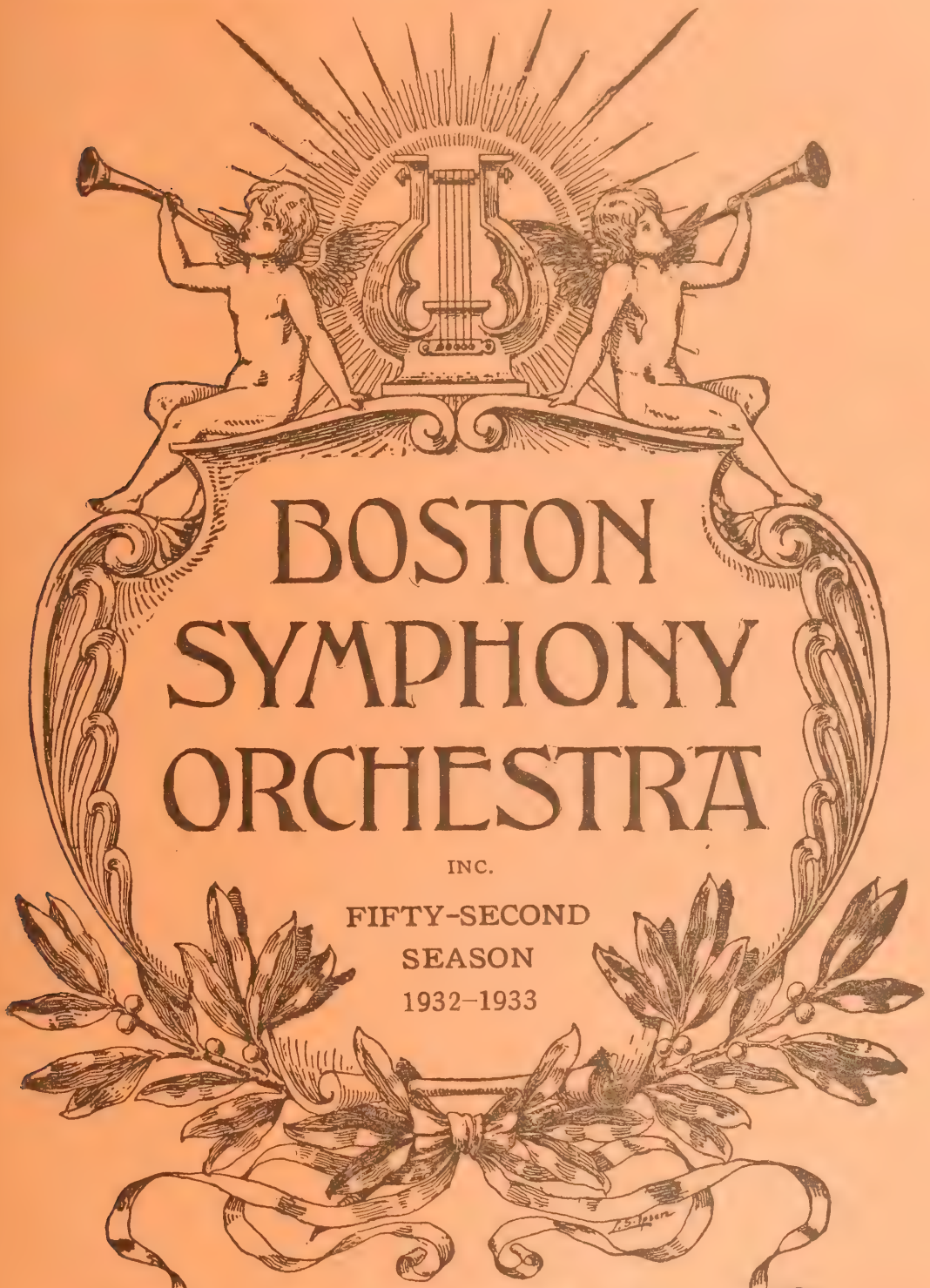

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Bach . . . . Two Preludes (arranged for String Orchestra by Pick-Mangiagalli)

I. Adagio.
II. Vivace.

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Prokofieff . . . . . Piano Concerto No. 5, Op. 55

I. Allegro con brio; Tempo meno mosso.
II. Moderato ben accentuato.
III. Toccata: allegro con fuoco.
IV. Larghetto.
V. Vivo; poco meno mosso; coda.

Rimsky-Korsakov . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

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TWO PRELUDES (ARRANGED BY RICCARDO PICK-MANGIAGALLI FOR STRING ORCHESTRA) . . . . . JOHANN SEBASTIAN BACH

(Bach born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Mangiagalli born at Strakonitz, Bohemia, on July 10, 1882, of a Czech father and an Italian mother; living at Milan)

Bach's Suites and sonatas for the violin were probably composed during his sojourn at Cöthen (1717–23).* His father had played on a stringed instrument and had taught him the violin when he was a young boy. One of Bach's duties when he was at Weimar (1708–17) was to play in the Duke's band. He liked the viola, he said, "because he was in the middle of things."

The first Prelude in Pick-Mangiagalli's transcription, is the one in D minor prefaced to the D minor fugue No. 9 for organ, in the Bach Gesellschaft Edition.

The second Prelude is the Prelude of the Third Partita (E major, 3-4) for violin solo. This brilliant movement was afterwards developed into the symphony at the beginning of the Rathswahl Cantata "Wir danken dir Gott," first performed at Leipsic in 1731. This Prelude is also the first movement in Sigismund Bachrich's (1841–1913) Suite of Bach's "Prelude, Adagio, and Gavotte in Rondo form," arranged for string orchestra, which was first performed at a Philharmonic Concert at Vienna in 1878. The first per-

*Some think they may have been written at Weimar.

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formance in Boston was at a concert of the Boston Symphony Orchestra on October 18, 1884, Mr. Gericke conductor.

Bach's six solo sonatas and six violoncello sonatas were, according to the autograph title-pages, to be played without accompaniment, "Violono solo senza basso," "Violoncello solo senza basso," yet some students of Bach have thought that he intended to have the sonatas accompanied by a clavichord. Mendelssohn and Schumann wrote accompaniments for the chaconne in the Second Partita for violin, and Schumann wrote accompaniments for certain sonatas. In Bach's time it was the custom for a composer to leave a portion of his work unwritten, and the clavichord was taken for granted in almost every combination of instruments.

* * *

Mr. Pick-Mangiagalli writes about the two Preludes: "In the Second Prelude under the first violin part (which I have left in its original form), I have composed the other parts in the strict contrapuntal manner of Bach. My transcription has nothing in common with the one made by Bach himself for organ and strings. I think that these two Preludes, performed by numerous and good players of stringed instruments, should be effective, especially the Second."

* * *

Riccardo Pick-Mangiagalli, whose Prelude and Fugue for Or-

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chestra were played in Boston at a concert of the Boston Symphony Orchestra on October 11, 1929, was a pupil of the Milan Conservatory, where he took lessons in composition under Vincenzo Ferroni and piano lessons of Vincenzo Appiani. He received his diploma in 1903. He gave concerts in Germany and Austria. German publishers were the first to pay attention to him, but the greater part of his music is published by Ricordi.

The list of his works includes:

Ballets: "La Berceuse"; "Il Salice d'Oro" (La Scala, Milan, 1913—it was performed for fourteen successive nights); "Il Carillon Magico" (La Scala, Milan, fall of 1918; also performed at Rome, Florence, Palermo, Varese, Bergamo); "Sumitra" (1917); "Basi e Bote," a lyric comedy in Venetian dialect, text by Arrigo Boito (Argentina Theatre, Rome, March 3, 1927—Mariano Stabile, Arlecchino; Sassone Sost, Colombina; Alessio de Paolis, Florinda; Autori as Pantaleone).

Symphonic Works: "Notturno e Rondo, Fantastico," for orchestra; Symphonic Poem, "Sortilegi" (1918) for pianoforte and orchestra; Ballata Sinfonica, for full orchestra; Two Preludes, for orchestra; Petite Suite; Four Poems for orchestra.

Chamber Music: String Quartet in G minor, Op. 18; a violin sonata, E minor, Op. 8; piano pieces; songs.

The Notturno and Rondo Fantastico were performed at Symphony

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Hall, Boston, on January 7, 1921, by La Scala Orchestra, conducted by Arturo Toscanini.

His Prelude and Fugue were performed at a concert of the Boston Symphony Orchestra on October 11, 1929.

SYMPHONY NO. 3, IN F MAJOR, OP. 90 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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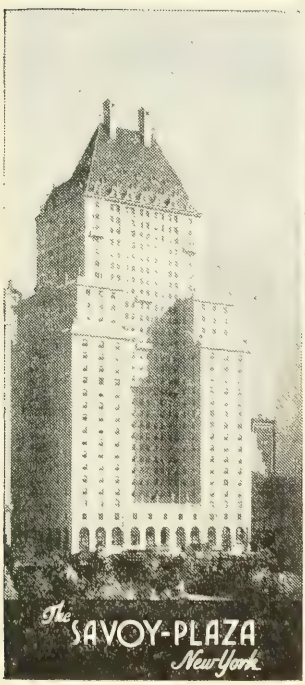

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listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

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year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.* Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

*Brahms conducted the symphony two weeks later at one Wüllner's Subscription Concerts.

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The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appasionata' and the second in D major as the 'Pastoral', the new symphony in F major may be appropriately called his 'Eroica,'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venus-

berg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Piano Concerto No. 5, Op. 55 . . Serge Serievich Prokofieff

(Born at Sontsovka in the Ekaterinoslav Government, Russia, on April 24, 1891; now living)

This concerto was performed for the first time at the Philharmonic Concert in Berlin on October 31, 1932. Prokofieff was the pianist.

Wilhelm Furtwängler, the conductor. Beethoven's Fourth Symphony, and the "Childe Harold" Symphony by Berlioz were also on the program. Paul Hindemith played solo viola in the latter work.

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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There was a performance in Paris on December 10, 1932 (Prokofieff Festival).

Mr. Prokofieff thus described his new score to an interviewer in the *Boston Transcript:*

"To tell you about this concerto I must tell you something about the way in which I work. I am always on the lookout for new melodic themes. These I write in a notebook, as they come to me, for future use. All my work is founded on melodies. When I begin a work of major proportions I usually have accumulated enough themes to make half-a-dozen symphonies. Then the work of selection and arrangement begins. . . .

"The composition of this Fifth Concerto began with such melodies. I had enough of them to make three concertos. The emphasis in this concerto is entirely on the melodic. There are five movements, and each movement contains at least four themes or melodies. The developments of these themes are exceedingly compact and concise. This will be evident when I tell you that the entire five movements do not take over twenty minutes in performance. Please do not misunderstand me. The themes are not without development. In a work such as Schumann's 'Carnaval' there are also many themes, enough to make a considerable number of symphonies or concertos. But they are not developed at all; they are merely stated. In my new concerto there are actual developments of the themes, but these developments are as compressed and condensed as it is possible to make them.

"Of course there is no programme, not a sign or suggestion of a programme. But neither is there any movement so expansive as to be a complete sonata-form. The first movement is an Allegro con Brio, with a Meno Mosso as middle section. Though not in sonata-form, it is the main movements of the concerto; fulfils the functions of a sonata-form; is in the spirit of the usual sonata-form. The second movement is a Moderato Ben Accentuato. This movement has a march-like rhythm, but we must be cautious in the use of this term. I would not think of calling it a march because it has none of the vulgarity or commonness which is so often associated with the idea of a march and which actually exists in most popular marches. The third movement is a Toccata, Allegro con Fuoco. This is a precipitate, displayful movement of much technical brilliance and requiring a large virtuosity—as difficult for orchestra as for the soloist. It is a toccata for orchestra as much as for piano.

"The fourth movement is a Larghetto. It is the lyrical movement of the concerto. It starts off with a soft, soothing theme; grows more and more intense in the middle portion, develops breadth and tension, then returns to the music of the beginning. German commentators have mistakenly called it a Theme and Variations. The Finale runs: Vivo; Piu Mosso; Coda. It has a decidedly classical flavor. The Coda is based on a new theme which is joined by the other themes of the Finale. The concerto is not cyclic in the Franckian sense of developing several movements out of one theme or set of themes. Each movement has its own independent themes. But there is reference to some of the material of the first movement in the

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third; and also reference to the material of the third movement in the Finale.

"The piano-part is treated concertante-fashion. . . . The piano always has the leading part which is closely interwoven with significant music in the orchestra."

Prokofieff played his second piano concerto in Boston with the Boston Symphony Orchestra on January 1, 1930. It was the first performance in the United States. This concerto has a curious history. Composed in the spring of 1913, it was played in August of that year by Mr. Prokofieff at one of the concerts at Pavlovsk near Leningrad. There were several performances after that, with the composer pianist, at the symphony concerts at Leningrad; there was also one in 1915, at an Augusteo concert in Rome, directed by Mr. Molinari.

The manuscript score was left in Leningrad when Prokofieff came to the United States in 1918, and was lost with the orchestral parts with other manuscripts when his apartment was confiscated by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921. From these sketches, Mr. Prokofieff in 1923, remade the second concerto as it now stands.

His Concerto No. 3, C major, Op. 26, was played by the Boston Symphony Orchestra in Boston, January 29, 1926. It was sketched at Leningrad in 1918. The composition was interrupted by the coming of Prokofieff to the United States. He crossed Siberia and arrived at New York from the Pacific Coast in September of that year. The work was completed at St. Brevin, France, in October, 1921. The first performance was by the Chicago Symphony Orchestra at Chicago on December 16, 1921, when the composer played the piano part.

The piano concerto No. 1, Op. 10, is an early work dated 1911.

Caprice on Spanish Themes, Op. 34

Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Leningrad, June 21, 1908)

Rimsky-Korsakov's "Capriccio Espagnol" was performed for the first time in Leningrad at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tchaikovsky writing to Rimsky-Korsakov in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,‡ and you may regard yourself as the greatest master of the present day." Rimsky-Korsakov wrote in his Autobiography: "The opinion formed by both critics and public, that the capriccio is a *magnifi-*

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar, in use before the Revolution.

‡These words are italicized in the original letter.

cently orchestrated piece, is wrong. The capriccio is a brilliant *composition for the orchestra.* The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. All in all, the capriccio is a purely external piece, but vividly brilliant for all that."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Leningrad. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

It was in the summer of 1887 that Rimsky-Korsakov, purposing at first to use Spanish dance themes for a virtuoso violin piece, sketched instead this Caprice. He thought the third section, the Alborada in B-flat major, to be a little less successful than the other sections, on account of the brass somewhat drowning the melodic designs of the wood-wind, but this fault could be remedied by a careful conductor. Rimsky-Korsakov tells how, at the rehearsal in Leningrad, the orchestra applauded vigorously after the first movement, and in fact after those succeeding, and the composer was so pleased that he dedicated the Capriccio to the players. He also says that the first performance was extraordinarily brilliant, more so than when it was later led by others, even by Arthur Nikisch.

* * *

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado,* derived from the Spanish word *albor,* whiteness, dawn (Latin, *albor,* whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade.*

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns

give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e streptoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegro, D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp*. The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz*. The pace grows more and more furious, animato and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

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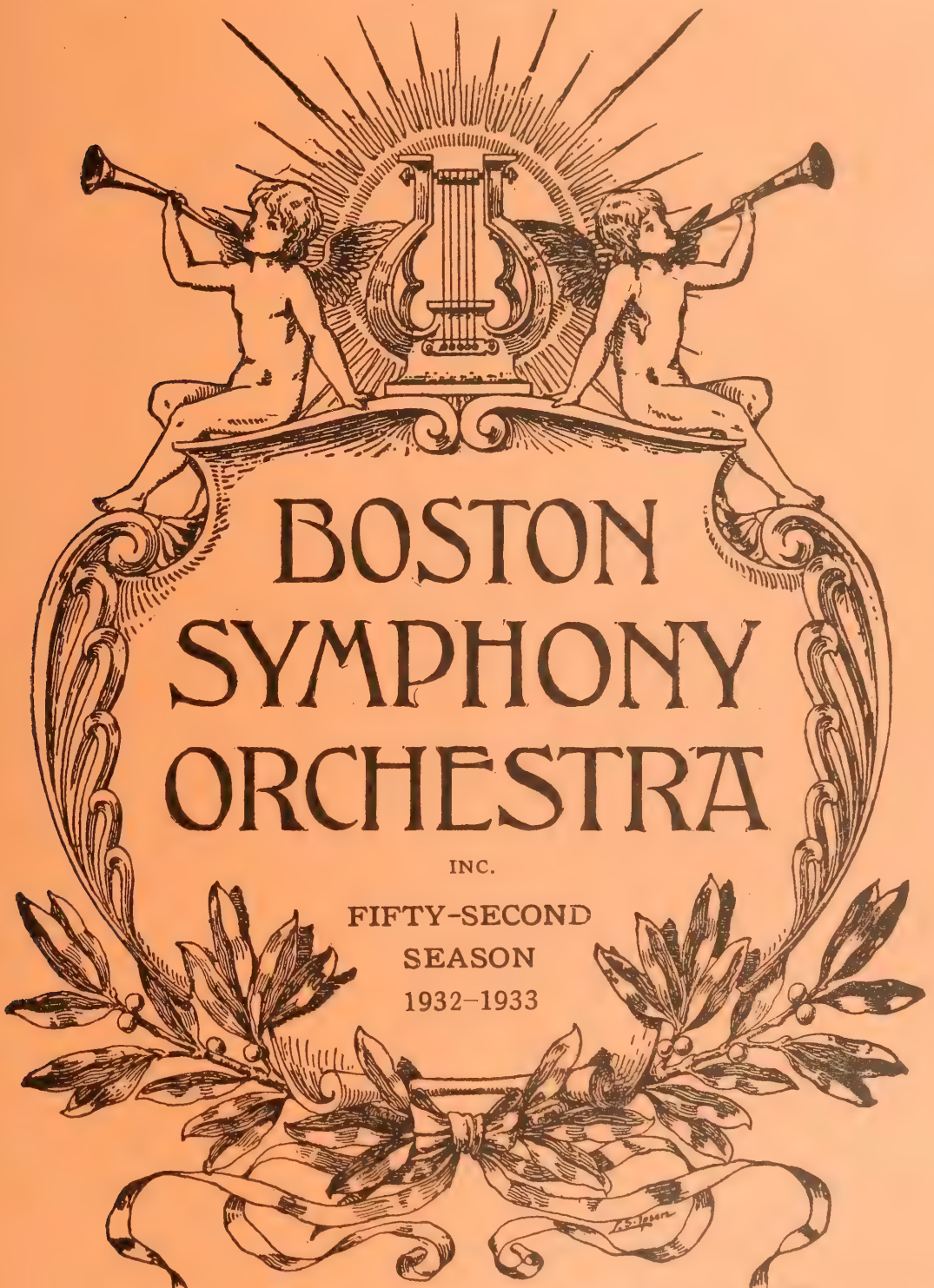

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Programme of the

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Fabrizio, E.

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Moleux, G.
Ludwig, O.
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Girard, H.
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Kelley, A.

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Bladet, G.
Amerena, P.

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Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

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Allard, R.
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Piccolo.

Battles, A.

English Horn.

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THURSDAY EVENING, FEBRUARY 2

AT 8.15

PROGRAMME

Beethoven . . . . Symphony No. 7 in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

Wagner . .
- Prelude to "Lohengrin"
- Ride of the Valkyries from "Die Walküre"
- Death Music of Siegfried from "Götterdämmerung"
- Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

SYMPHONY, A MAJOR, NO. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second Part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

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of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmoni-

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con. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

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Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel

*Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Bron von Kempelen, who at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle,* London, Summer of 1914.)

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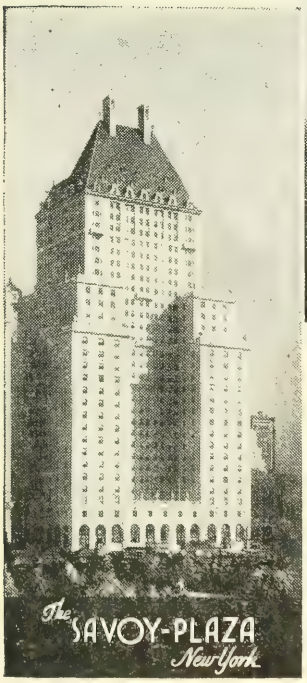

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had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28, of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"* a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadelphia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for

* See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

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The benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake; the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

PRELUDE TO THE OPERA "LOHENGRIN" . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

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The Ride of the Valkyries from "Die Walküre" ("The Valkyrie") . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The third act of "Die Walküre" begins with the music of the ride of the Valkyries. After some forty measures, the curtain rises showing the summit of a rocky mount,—the "Brünnhildenstein." "To the right a forest of pines bounds the scene, to the left the entrance to a rocky cave; above the cave, the crag rises to its highest point. Towards the rear the view is unobstructed; higher and lower rocks form the edge of the abyss. Clouds sweep by the ridge, as though driven by a storm. Gerhilde, Ortlinde, Waltraute and Schwertleite have camped on the summit, over the cave; they are in full armor. . . . A big cloud approaches from the rear."

The Valkyries hail a sister who is disclosed by the lightning as bringing a fallen warrior on her horse through the heavens. The cry of the Valkyries resounds. As they gather in number, more voices are added. Brünnhilde appears bringing in Sieglinde, and begs her sisters' protection from the wrath of her father, Wotan, whom she has disobeyed.

Funeral Music from "Götterdämmerung" ("Dusk of the Gods"), Act III., Scene 2 . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *Leit-Motive* which are associated with the hero or with the Volsung race.

These motives were named by William Foster Apthrop in the following order:

"I. The Volsung-Motive (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The Death-Motive (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The Motive of the Volsungs' Heroism (slow and stately in tubas and horns).

"IV. The Motive of Sympathy* (worked up in imitation in wood-wind and horns), merging soon into:

"V. The Love-Motive (in the oboe).

"(The bars under these last two motives are a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet-bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The Sword-Motive (in the trumpet).

"VII. The Motive of Glorification in Death (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The Siegfried-Motive (in the horns and bass-trumpet; afterwards in the trumpets).

*Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of "Die Walküre."

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"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

This funeral march music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.

"Götterdämmerung" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; The Rhine Daughters, Sophie Traubmann, Felice Kaschowska, Hedwig Reil. Anton Seidl conducted.

The original text of "Götterdämmerung" was written in 1848. The title was then "Siegfried's Tod." The text was remodelled before 1855. The score was completed in 1874.

*
* *

Wagner's stage directions for this scene are as follows:

"Night has come. At Gunther's mute command, the vassals raise Siegfried's corpse, and during the following (music) carry it away in a solemn procession over the height.—The moon breaks through the clouds and lights up the funeral procession more and more brightly as it reaches the height.—Mists have arisen from the Rhine and gradually fill the whole stage, where the funeral procession has become invisible: they come quite to the front, so that the whole stage remains hidden during the musical interlude.—The mists divide again, until at length the hall of the Gibichungs appears as in Act I."*

*Translation by Frederick Jameson for G. Schirmer's edition of "Dusk of the Gods" in a facilitated arrangement for voice and pianoforte by Karl Klindworth.

Overture to Tannhäuser . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

proclaims in ecstacy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

* * *

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

* * *

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

* * *

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

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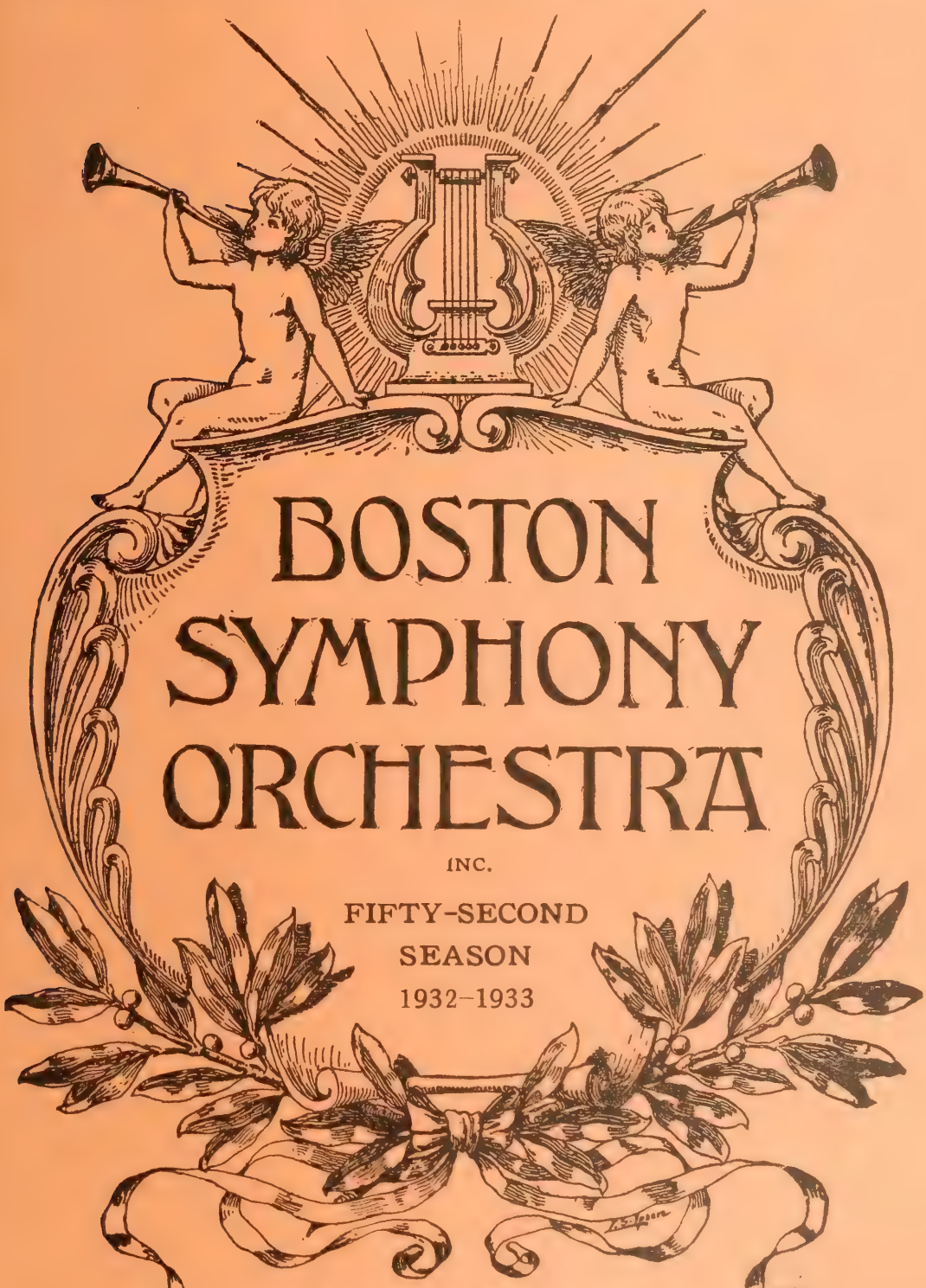

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Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Santromá, J.

Celesta.

Fiedler, A.

Librarian.

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FOURTH CONCERT

FRIDAY EVENING, MARCH 3

AT 8.15

PROGRAMME

Haydn . . Symphony in G major, "The Surprise" (B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Strauss . . . "Tod und Verklärung" ("Death and Transfiguration") Tone Poem, Op. 24

Glazounoff . . . Concerto for Violin with Orchestra, Op. 82

I. Moderato.
II. Andante.
III. Allegro.

Johann Strauss . . . . . "Frühlingstimmen," Waltzes

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There will be an intermission of ten minutes after "Tod und Verklärung"

Symphony, G major, "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna. May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. '*Ancora! ancora!*' was cried out on all sides, and Pleyel himself com-

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plimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

* * *

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work.

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The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

> With eagerness the husbandman
> His tilling work begins;
> In furrows long he whistling walks
> And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord. Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano

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with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp.*

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.

Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard-of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

The tone-poem is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet,

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two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German.

The following literal translation is by William Foster Apthorp:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter* wrote the poem *after* he was well acquainted with Strauss's score; when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

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There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London) :—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

*
* *

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss

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himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrument groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempra alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tamtam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration."

Concerto for Violin with Orchestra, Op. 82

Alexander Constantinovitch Glazounov

(Born at St. Petersburg (now Leningrad) on August 10, 1865; now living)

This concerto, composed in 1904–1905, was published in 1905. It is dedicated to Leopold Auer. The composer's intention was to have it first played in public by Auer, but hearing Mischa Elman taking a lesson with Auer, he was so impressed by the boy's talent that he

asked the teacher to allow his pupil to produce the work.* The first public performance was in the Queen's Hall, London, October 17, 1905: Elman, violinist—he was then in his fifteenth year; Henry J. Wood conductor. Auer was the first to play the concerto in Russia —at the last concert of the Imperial Musical Society at Leningrad in the season of 1904–1905. The first performance in the United States was by the Russian Symphony Society in New York on March 3, 1910; Mischa Elman, violinist.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 28, 1911: Efrem Zimbalist, violinist; Max Fiedler, conductor. Richard Burgin was the violinist at a concert of the Boston Symphony Orchestra on March 18, 1927; Dr. Koussevitzky, conductor.

The concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones (*poi*), kettledrums, campanelli (*poi*) triangle, cymbals, harp (*poi*), solo violin, and the usual strings. It is practically in four movements without interruption, Moderato, A minor, 4–4. The chief theme is of an expressive nature, announced at once by the solo violin with a light accompaniment, chiefly clarinets and bassoons. This theme recurs frequently. The second subject, a flowing one, is also given to the solo violin, Andante, D-flat, 3–4. This section, in aria form, is followed by an agitated section; then there is a return to the first movement. An elaborate cadenza leads to the Finale, Allegro, A major, 6–8. The chief theme is dialogued, at first by trumpets and violin. It is afterwards given out in an orchestral fortissimo. Other thematic material is of a joyous nature.

*The *Musical Times,* reviewing the performance, stated that the concerto "is dedicated to M. Leopold Auer, who at the composer's request had undertaken to play it for the first time, but M. Glazounov, visiting the professor while he was giving Elman a lesson, was so impressed by his extraordinary ability that the composer asked M. Auer if he would allow Elman to give the first performance of the work, a request to which the distinguished violinist willingly assented."

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ENTR'ACTE

NATIONAL AND INTERNATIONAL INTERPRETERS

By Ernest Newman

Sunday Times (London), October 30, 1932

An interesting subject for debate at a musical Club would be, "To what extent is an artist of one nation to be trusted as an interpreter of the music of other nations?" If a world's plebiscite could be taken, the replies would probably be amusing; it would almost certainly be found that each nation was sure that it alone could perform its own music as it ought to be performed, while being equally positive that it could safely be trusted with the music of all the others. We English feel—we might be tempted to put it more strongly than that, and say we know— that nobody but ourselves can do justice to our own best music. The case of Toscanini and the "Enigma" Variations of Elgar in London some two or three years ago may be cited in support of this opinion. A nobler or more beautiful piece of music-making can seldom have been heard; yet we were left with the puzzled feeling that in some curious, unanalyzable way this was not Elgar, that something or other in the blood of the music that makes it specifically English had been taken out of it, and some foreign substance injected into it. Many of the German critics, during that European tour of Toscanini, raised analogous objections to his readings of German music: his Beethoven, they said, was not *echt* Beethoven, his Brahms not *echt* Brahms. (The fact that, *echt* or not, Toscanini's Brahms and Beethoven seemed to the rest of us bigger and better than anything that the German conductors can give us, adds a new element to the complication: and no doubt any representative German music lover who had heard that London performance of the "Enigma" by Toscanini would have pronounced it to be perfect.)

Let us try to narrow the awkward problem down, from its most general aspect as to which there will probably be universal agreement, to aspects that are more particular. No one will deny that there are certain musical forms and expressions that are so native to a particular soil that they become radically altered in transplantation. We have only to listen, by wireless, to a performance of a Johann Strauss or a Léhar operetta from some first-rate Italian theatre or station or other, and then turn to a performance of the same work, or a work of the same type, being broadcast from some German center, to realize that the Italians simply haven't the Viennese rhythm or the Viennese inflection in their blood. A third-rate German singer, with a voice like a corn-crake, can often give us more pleasure in this kind of thing than the best singers in Rome or Turin.

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The Germans, on the other hand, give us French and Italian music in a style that even third parties see at once to be inadequate; while with English music, so far as my own experience goes, they can do nothing at all. I have never heard anything so completely unintelligent as certain performances of Elgar and Delius under German conductors. Just as the Italians transpose "Boris Godounov" into the key of late Verdi, just as they play and sing Johann Strauss and Léhar as if they were Rossini or Cimarosa, so the Germans play Elgar as if he were another Brahms or Reger, but not, from the German point of view, so good. The last work of Delius that I heard under a German conductor sounded so absurdly unlike Delius that I could hardly believe my ears.

It is experiences like these that make me unable to co-operate, in a delirium of patriotic enthusiasm, in schemes for "pushing" British music abroad; the painful conviction has been forced on me that it generally does a British composer far more harm than good to have his work set before a German or a French audience by a German or French conductor. (The reason may partly be, of course, that at present neither France nor Germany possesses a conductor who would be regarded in any other country but his own as a genius of the first order.)

But if all this be true, the reader may ask, then what right have we in this country to prefer, say, Sir Thomas Beecham's Mozart, or his "Heldenleben," to that of any German conductor of today? If the argument is that the music of a given nation can be done full justice to only by its own nationals, ought we not to consider ourselves as effectively barred, by our own national disabilities, from German or French or Italian music as we consider the Germans and French and Italians to be barred from ours? I should not like to have to provide a final answer to these questions. I doubt whether one is possible. What I might point out, perhaps, is that the case becomes altered somewhat when a composer or a work has long ago passed into history. There is obviously a difference between a new German composer of genius (if that be not a contradiction in terms), whose mental world is so novel that, for the moment, he can be interpreted intelligently only by those who in the first place share his national or local outlook upon things, and in the second place have studied his music until they have penetrated sympathetically to its innermost secrets of expression and style, and an ancient composer like Beethoven or Bach or Mozart, who has been part of the world-consciousness for so long that he can now be seen in terms of his racial heredity and national background as clearly by any intelligent foreign musician as by one of his own people.

It is probably true to say that as time goes on, each great composer loses something of what he originally was, and acquires something else, slightly different though still related, from those who study and interpret him; indeed, his chance of long survival depends largely on whether this process of spiritual interchange is possible generation after generation. We of today do not hear the Bach that Scheibe heard, the Mozart that Schikaneder heard, the Beethoven that E. T. A. Hoffmann heard. We tolerate weaknesses in

the composer that annoyed his contemporaries; we add to his strength, from the store of our own enormously enriched mental and musical life, a number of elements of which they were unconscious, for they did not then exist: after "Tristan," for instance, the world, whether it knew it or not, listened in a different way to the Eroica and the Ninth symphony from the way of the world of the first half of the nineteenth century.

We might argue, then, with some plausibility, that what we vaguely call the classics are no longer products pure and simple of a specific epoch and a specific geographical area, but the complex products of all modern European experiences and cultures; so that today the "German" interpretation of Beethoven or Mozart has no claim to special consideration merely because it is "German" in the geographical sense. The case, however, is different with newer music, which is still not only highly personal but intensely local. Here it simply will not do to *generalize* the manner of interpretation, as we do in the case of Bach or Beethoven or Mozart, our best present-day styles, where composers such as these are concerned, being an international fusion of all that has been best in all styles for a century or so. We must try to interpret this newer and as yet non-generalized music in terms purely of its composer and of itself.

Frühlingstimmen (Voices of Spring) Waltzes, Op. 410

Johann Strauss

(Born at Vienna, on October 25, 1825; died at Vienna, on June 3, 1899)

These waltzes were played at a Pension Fund Concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 26, 1926. They appeared in Vienna, shortly after the production of Strauss' operetta "Der Lustige Krieg" (Theatre an der Wien, November 25, 1881). The Waltzes originally had words by Richard Genée. They are dedicated to the coloratura singer, Bianca Bianchini,* who sang them with great success at a concert in the Theater an der Wien, and later at The Royal Imperial Court Opera of Vienna, introducing them frequently in The Lesson Scene in the "Barber of Seville."

These waltzes were not appreciated at first by the great Viennese public, according to Ludwig Eisenberg, until "Baron Jean" a famous "Fiakerkunstpfeifer" took them up. They were very popular in Italy. Alfred Grünfeld, the pianist won friends for them by playing them

*Charitas Bianca Bianchini, whose real name was Bertha Schwarz, was born at Heidelberg, on January 28, 1858. She studied singing there with Music Director Wilczek, and later with Pauline Viardot in Paris, at the expense of Berrnhard Pollini, whose real name was Baruch Pohl. Born at Cologne in 1838, he came before the Cologne public as a baritone, but was better known as a director of Italian opera at Lemberg, St. Petersburg and Moscow. In 1874, he became the director of The Stadt Theatre at Hamburg. He died in Hamburg in 1897. He married Bianca some years before his death.

She made her début at Carlsruhe in 1873, as "Bärbchen" in "Figaro," sang in London; was engaged at Mannheim, then Carlsruhe, and in 1880 at Vienna. In 1902, she taught singing at the Munich Akademie der Tonkust, in the early twenties at the Salzburg Mozarteum.

in what were described as "The higher musical circles in Vienna." He also delighted in playing the "Fledermaus," also The Kaiser Waltzes.

*
* *

Alfred Grünfeld, born at Prague, on July 4, 1852, studied at The Prague Conservatory and at Theodor Kullak's in Berlin, where he was appointed Royal Prussian Court Pianist. In 1913 he made Vienna his dwelling-place. Among his works are the operetta "Der Lebemann" (Vienna, 1903), the comic opera "Die Schönen von Fogaras" (Dresden, 1907), Hungarian Fantasia Op. 55 and other compositions for the piano. He came to Boston in the fall of 1891, and on October 30–31 played with the Boston Symphony Orchestra, Arthur Nikisch conductor, Rubinstein's Concerto in D minor, No. 4. (On November 12, 14, 18, 24 of that year, announced as "Court Pianist to the Emperors of Germany and Austria," he gave recitals in Boston Music Hall.) His playing of Rubinstein's concerto was described by the able critic Benjamin E. Woolf, in spite of the "energy and brilliance" displayed, as "tricky and cold." The four recitals were given by him and his brother, Heinrich, violoncellist, born at Prague on April 21, 1855.

Heinrich was not noted for his modesty. It is said that returning to Vienna from a concert tour he met Moriz Rosenthal in a café.

"Moriz, how much do you suppose I made on my last tour?"

"Half" was Moriz's reply.

*
* *

The soloists at the Boston Symphony Orchestra's concerts in Boston for the season of 1891–2 were as follows: SOPRANOS: Mme. Fursch-Madi, Marguerite Hall, Mrs. Henschel, Lillian Nordica. CONTRALTO: Amelie Joachim. TENOR: William J. Winch. VIOLINISTS: Messrs. Adamowsky, Brodsky, Kneisel (violin, also viola), Loeffler (twice), Camilla Urso. VIOLONCELLO: Alwin Schroeder. PIANISTS: d'Albert, Mrs. Beach, Busoni, Grünfeld, Paderewski (December 4, his first appearance in Boston), Sherwood. FLUTE: Charles Molé. HARP: Heinrich Schuecker.

For Schumann's "Manfred," the soloists were: Mrs. Nikisch, Wyman, Messrs. William Heinrich, Meyn, Lamson, Sargent, Hay.

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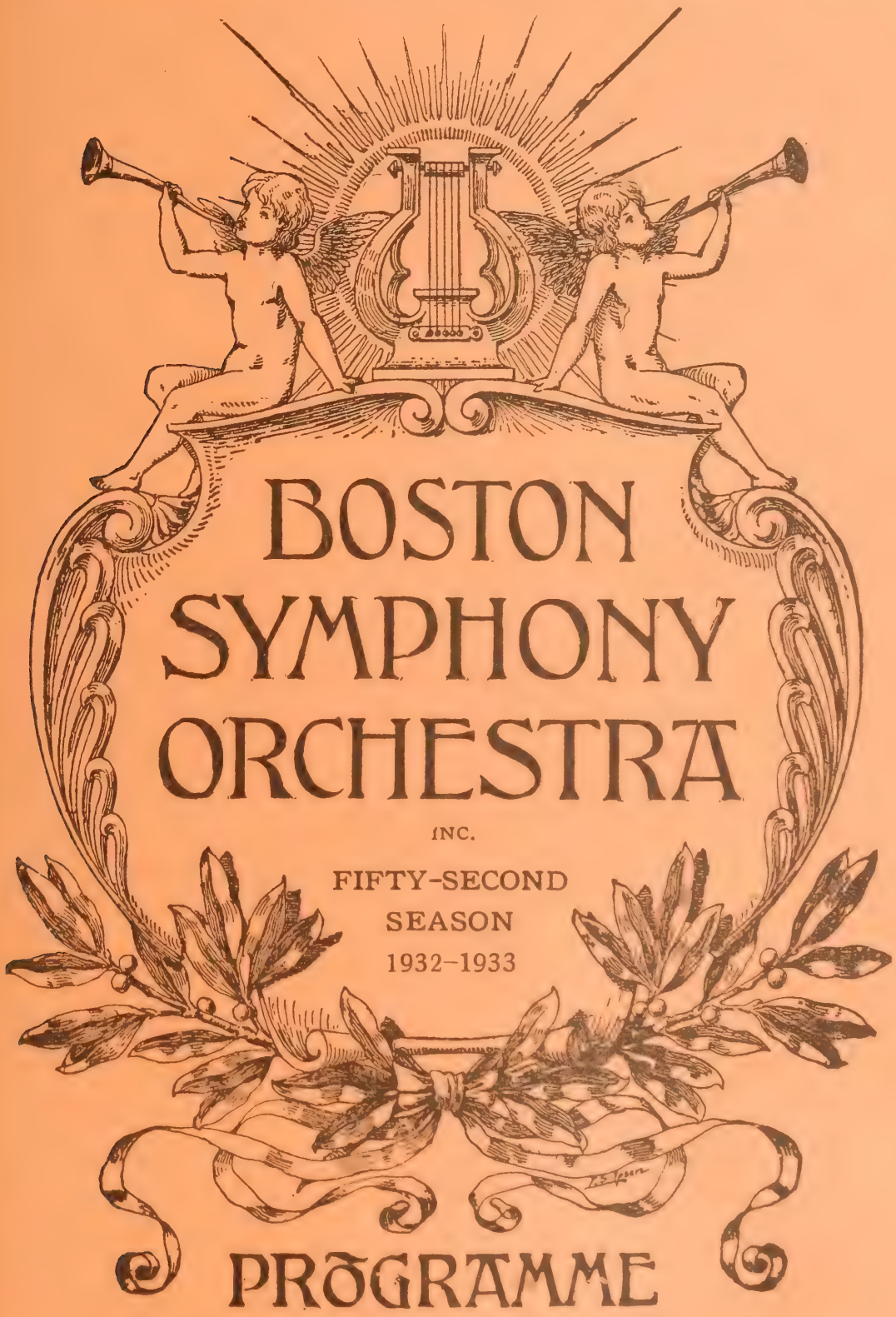

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FRIDAY EVENING, APRIL 7

AT 8.15

PROGRAMME

Vaughan Williams . . . Fantasia on a theme by Thomas Tallis, for String Orchestra

Rimsky-Korsakov . . Suite from the Opera, "The Fairy Tale of Tsar Saltan"

I. Allegretto alla marcia.
II. Introduction to Act II.
III. The Flight of the Bumble-Bee.
IV. The Three Wonders (Introduction to last scene).

Brahms . . . . . Symphony No. 2, D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

FANTASIA ON A THEME BY THOMAS TALLIS FOR DOUBLE-STRINGED ORCHESTRA . . . . . RALPH VAUGHAN WILLIAMS

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The Fantasia was published in 1921. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The first performance in Boston was on October 27, 1922, Mr. Monteux conductor.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music,"

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organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other partes (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

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Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

> Why fumeth in sight: the Gentile spite
> In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

* * *

Little is known of the early life of Tallis. He is supposed to have been a chorister at St. Paul's Cathedral, or the Chapel Royal Henry VIII. frequently visited—Waltham. That may account for the appointment of Tallis as organist to the Abbey there. When he left Waltham, he was paid 20 shillings as wages and 20 shillings "in reward." He entered the Chapel Royal as a Gentleman. He was married in 1552, and lived with his Joan "in love full three and thirty years." In 1557 he received from Mary Tudor—he was one of the Gentlemen of her chapel—a twenty-one years' lease of the manor of Minster, the only sign of royal favor shown him for nearly forty years of service, as he remarked in a petition to Queen Elizabeth, was granted to Tallis, in association with William Byrd, the

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monopoly of publishing music for a term of twenty-one years. They petitioned Elizabeth for the lease of lands to compensate them for losses from the working of the monopoly. Property to the value of £30 was leased to them without fine. Tallis was buried at Greenwich in the parish church, where a brass plate containing this epitaph was to be seen until the church was rebuilt early in the eighteenth century:

> Entered here doth ly a worthy Wyght
> Who for long Tyme in Musick bore the Bell:
> His Name to shew, was Thomas Tallys hyght.
> In honest vertuous Lyff he dyd excell.
> He serv'd long Tyme in Chappell with grete prayse
> Fower Sovereygnes Reygnes (a thing not often seen)
> I mean Kyng Henry and Prynce Edward's Dayes,
> Quene Mary, and Elizabeth our Quene.
> He maryed was, though Children he had none
> And lyv'd in Love full thre and thirty Yeres,
> Wyth loyal Spowse, whos Name yclyipt was Jone,
> Who here entomb'd him Company now bears.
> As he dyd lyve, so also did he dy.
> In myld and quyet Sort (O! happy Man)
> To God ful oft for Mercy did he cry.
> Wherefore he lyves, let Death do what he can.

He left forty shillings for the benefit of the poor of Greenwich—his widow to distribute six loaves every Friday; to old colleagues

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of the Chapel Royal 3£ 6s. 8d. for a feast; and his interest in the music printing monopoly to his godson Thomas Byrd, after William Byrd. Tallis wrote a great amount of music. His most remarkable work was a forty part motet—*Spem in alium non habui,* for eight five-part choirs.—HERBERT HUGHES.

MUSICAL PICTURES: SUITE FOR ORCHESTRA, FROM THE FAIRY TALE "TSAR SALTAN," OP. 57.

NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

"The Fairy Tale of Tsar Saltan, his Son the Renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, seven scenes, and prologue, composed in 1899–1900 for a libretto based on a fairy tale in verse by Pushkin, was produced by the Private Opera Company in Moscow in December, 1900. The orchestral Suite was performed at Leningrad in a concert of the Imperial Russian Musical Society a short time before the production of the opera, which is conspicuous for the large number of Russian folk songs utilized. Pushkin's fairy tale was written in 1831.

The Suite is in three movements. The first and third at least were performed in New York by the Russian Symphony Society, Modest Altschuler, as far back as January 21, 1905. The program contained this note: "In his search for new orchestral effects the composer introduces the celesta, a keyed instrument of five octaves, whose hammers strike bells or metal bars instead of strings. The

*This date is given in the catalogue of Belaïev, the Russian publishing house. One or two music lexicons give May 21.

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instrument will be played for the first time in New York at this concert." Mr. Safonov played it.

The Suite is scored for piccolo, two flutes, two oboes, English horn, three clarinets (one interchangeable with bass clarinet), two bassoons, double-bassoon (*ad lib.*) four horns, three trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, little bells, xylophone, celesta, harp, and the usual strings.

Each movement has lines from Pushkin's poem. Each movement is introduced by a trumpet fanfare. Pushkin's story runs as follows:—

A rich man had three daughters. Each one of them wished to wed the young and handsome Tsar. The first said, as the sisters talked together, that she could make him the best of bread; the second would weave the finest linen; the third would bear glorious children. The Tsar Saltan was in the habit of going about at night as Haroun-al-Raschid, the Viceroy in "La Périchole," and Nero of old, to inquire into the doings of his people. He overheard the sisters, and chose the youngest, who was sure she could aid in perpetuating the imperial line, but he foolishly allowed her sisters to live in the palace. War called him away. The envious sisters in his absence sent him this message:—

> "In the night Tsaritsa bore
> Neither boy nor girl; what's more—
> Neither frog, nor mouse, nor crawfish,
> But a beasty strange and dwarfish."*

So the Tsaritsa and her blooming baby boy were put into a barrel and cast into the sea. The barrel drifted to the magic island of Buyan. Here the boy throve, and having saved a swan from death he became endowed with mighty power. He gave the word, and lo, a wonderful city, with gardens and palaces, arose, so that the island was called the Island of the Three Wonders: The Wonder of the

*This and the second translation of Pushkin's verses are from N. Jarintzov's "Russian Poets and Poems" (Oxford, 1917).

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Squirrel that gathered nuts of gold and emerald while it whistled Russian folk songs; The Wonder of the Thirty-three Warriors, who were cast, fully armed, upon the shore; The Wonder of the Princess —the swan saved by the Tsarevich from a pike, and now, in human form, ready to wed her saviour. The Tsar Saltan, returning from the war, heard what had happened and hastened to the magic island.

I

At that time a war was raging,
Tsar Saltan in tones engaging
Bade her, as he mounted steed,
"As thou lov'st me, take good heed."

A trumpet fanfare, Allegretto alla marcia. A tune is given to flutes and clarinets. The second theme of a more lyrical nature is for the horns, then violins, and at last for full orchestra. There are martial rhythms almost throughout the movement.

II

(*Introduction to Act II*)

In the blue sky stars are flashing,
In the blue sea waves are splashing,
O'er the sky a cloud-sheet creeps,
O'er the waves the barrel leaps.

Like a widow lost and failing,
Cries Tsartisa, fluttering, wailing,
While the child through day and night
Grows each hour in size and might.

This movement is in the nature of a lament.

III

THE THREE WONDERS

(*Introduction to the last scene*)

In the sea an isle doth rise,*
On the isle a city lies,
Full of churches—golden heads,

*This translation is from the programme book of the Russian Symphony Orchestra.

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Bach	
Two Preludes (arranged for String Orchestra by Pick-Mangiagalli)	II. January 6
Beethoven	
Symphony No. 7 in A major, Op. 92	III. February 2
Brahms	
Symphony No. 3 in F major, Op. 90	II. January 6
Symphony No. 2 in D major, Op. 73	V. April 7
Franck	
Symphony in D minor	I. November 18
Glazounoff	
Concerto for Violin with Orchestra, Op. 82 (Soloist: Richard Burgin)	IV. March 3
Haydn	
Symphony in G major, "The Surprise" (B. & H. No. 6)	IV. March 3
Prokofieff	
Piano Concerto No. 5, Op. 55 (Soloist: Serge Prokofieff)	II. January 6
Rimsky-Korsakov	
Caprice on Spanish Themes, Op. 34	II. January 6
Suite from "Tsar Saltan"	V. April 7
Sibelius	
"Tapiola," Symphonic Poem	I. November 18
Strauss	
"Tod und Verklärung" ("Death and Transfiguration") Tone Poem, Op. 24	IV. March 3
Johann Strauss	
"Frühlingstimmen," Waltzes	IV. March 3
Wagner	
Prelude to "Die Meistersinger von Nürnberg"	I. November 18
Prelude to "Lohengrin"	
Ride of the Valkyries from "Die Walküre"	
Death Music of Siegfried from "Götterdämmerung"	
Overture to "Tannhäuser"	III. February 2
Weber	
Overture to "Oberon"	I. November 18
Vaughan Williams	
Variations on a Theme by Thomas Tallis, for String Orchestra	V. April 7

Palaces and garden beds.
Life therein is easy, free,
And its wonders number three:
A squirrel right in people's view,
Golden nuts doth ever chew,
Out the emerald kernels takes,
Then the golden shell she makes
Into piles of equal size,
And 'fore honest people's eyes
Sings without asking pardon:
"In the orchard, in the Garden."*
And the city's wonder second,
Might with justice full be reckoned.
When the ocean's billow roar,
Dashing 'gainst the lonely shore
And recede again from land,
There remains a hero band—
Thirty-three—in coats of mail
Flashing just like fiery scale.
Third, there is a princess fair,
Eyes away one cannot tear.
She by day God's light outshines,
Earth in light by night enshrines,
'Neath her braid the crescent bright,
From her brow a star sheds light.

I was there, mead beer I sipped,
My mustache I only dipped.†

The Suite was performed at a concert of the New Orchestra in New York on December 26, 1919.

*
* *

The Allegretto alla marcia and "The Three Wonders" were performed at concerts of the Boston Symphony Orchestra in Boston on April 20, 21, 1923, Pierre Monteux, conductor.

"The Flight of the Bumble-Bee," a Scherzo in the first scene of the second act of the opera, is not usually included in the Suite. In the opera there are voice parts. The stage direction is: "Out of the sea comes a bumble-bee and flies about the swan." This Scherzo was performed by the Boston Symphony Orchestra in Boston on October 24, 25, 1924.

Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

*A Russian folk song.
†The customary conclusion of Russian fairy tales.

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The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.,* new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

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reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

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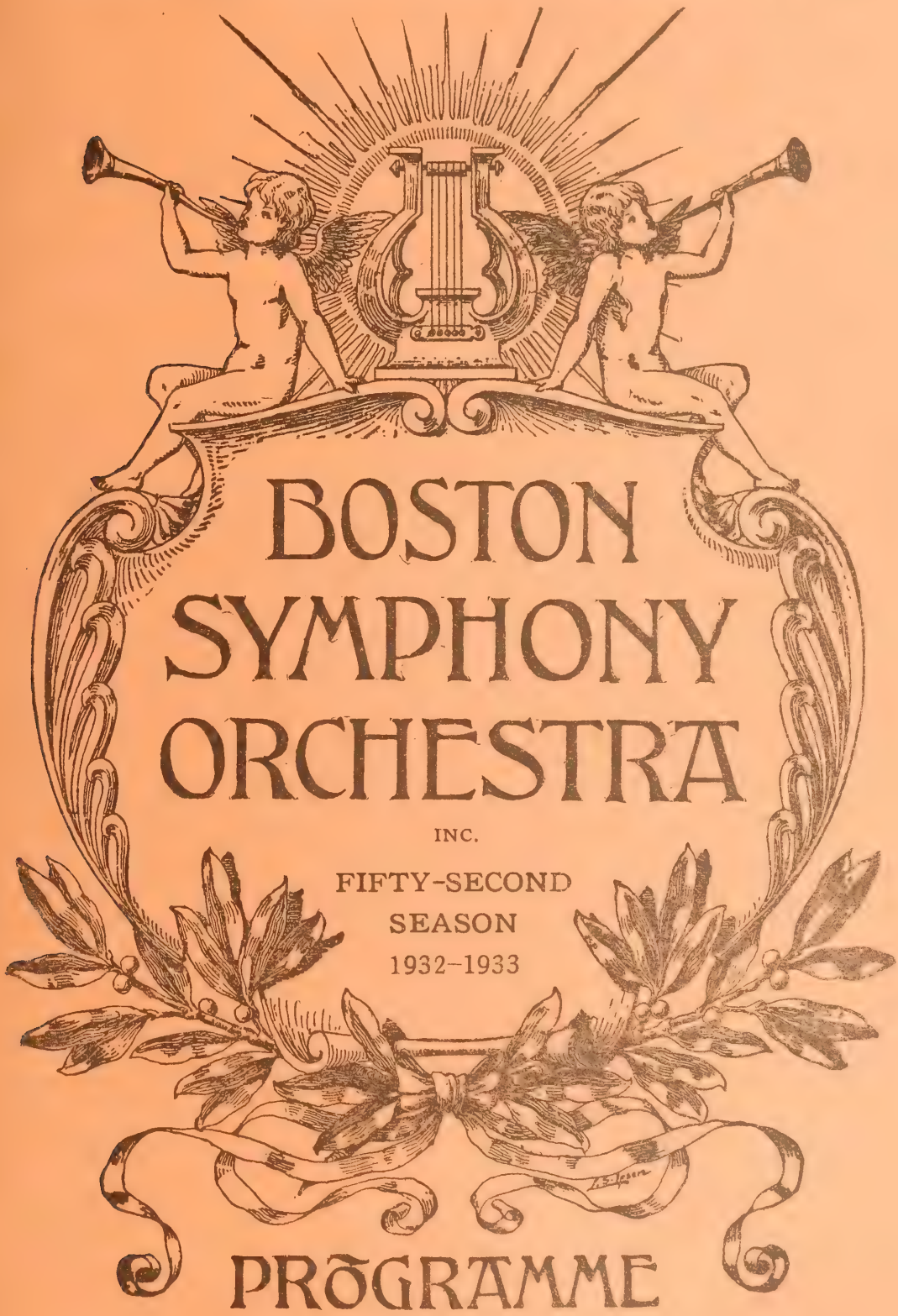

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AT 8.15

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Gluck . . . . . Overture to "Iphigenia in Aulis"

Mozart . . . . . "Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Beethoven . . . . . Overture to "Leonore" No. 3, Op. 72

Strauss . . . . "Also Sprach Zarathustra," Tone Poem, Op. 30 (Freely after Friedrich Nietzsche)

There will be an intermission of ten minutes after Beethoven's Overture to "Leonore"

Christoph Willibald Gluck

(Born at Weidenwang, near Berching, in upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787)

"Iphigénie en Aulide," "tragédie-opéra" in three acts, text by Bailli Du Rollet (after Racine), was produced at the Opéra, Paris, April 19, 1774.

The Greeks wishing to sail against Troy were becalmed at Aulis. Calchas, the seer, declared that the sacrifice of Iphigenia, the daughter of Agamemnon, was the only way of propitiating Diana. Agamemnon was obliged to yield. Iphigenia was brought to Calchas under the pretext of marriage with Achilles. On the point of being sacrificed she was carried in a cloud by Diana to Tauris.

"Iphigénie en Aulide" was the first of the operas written by Gluck for Paris. Even before it was produced, it made a sensation. We learn from Grimm and Diderot's "Correspondance Littéraire" (Part II., vol. iii., pp. 79–84) of the discussions provoked. "For a fortnight no one thinks or dreams here of anything except music. It is the theme of all our talk and disputes, it is the soul of all our suppers, and to be interested in anything else would appear ridiculous. If you speak of politics, you are answered with a harmonic device; if you make a moral reflection, the ritornello of an arietta is the

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reply; and if you try to recall the interest produced by this or that piece of Racine or Voltaire, the only answer is a remark concerning an orchestral effect in Agamemnon's fine recitative. . . . All the parties are afire with like fury. There are three especially conspicuous: that of the old French opera, which has sworn to recognize no other gods than Lulli and Rameau; that which stands for purely Italian music and believes in the song only of the Jumellis (*sic*), Piccinis, Zachinis (*sic*); and that of the Chevalier Gluck, who pretends to have found the most appropriate music for dramatic action,—music whose principles are drawn from the eternal source of harmony and the intimate relationship of our sentiments and sensations; this music belongs to no special country, but the genius of the composer has known how to adapt his style to the particular idiom of our language."

"EINE KLEINE NACHTMUSIK": SERENADE FOR STRING ORCHESTRA (K. 525) . . . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

1. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two

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motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

OVERTURE TO "LEONORE" NO. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows:

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Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Cache; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonora," No. 2, was performed. Dr. Henry Reeve, not a musician, heard the opera at the third performance. He

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gave an account of what took place: "Beethoven presided at the pianoforte and directed the performance himself. He is a small, dark, young-looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece.† . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets, and choruses equal to any praise. The several overtures, for there is an overture to each act,‡ appear to be too artificially composed to be generally pleasing, especially on first being heard. Intricacy is the character of Beethoven's music, and it requires a well-practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

The key of the "Leonore" Overture No. 3 is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera), is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a

*Koenig was the inventor of a printing press.

† The verses were written by Beethoven's friend Stephan von Breuning. He had the printed copies distributed among the audience.

‡ It is not easy to know what is here meant. There were not any entr'actes for the opera, which was in three acts when it was first produced.

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nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice-repeated call is answered in each instance by the short song of thanksgiving from the same scene. Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). The third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J. Webb was the conductor. The score and the parts were borrowed; for the programme of a concert by the Society on January 24, 1852, states that the Overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), OP. 30 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chi-

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cago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897.

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

* * *

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame

*Mr. Apthorp to his translation, "Like thee I must *go down,* as men call it," added a note: "The German word is *unterghen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.

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it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

" 'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"Von der Wissenschaft" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to

enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.' " . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' "

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken

Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept!—
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe,—
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

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Cambridge Programmes

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Handel . . . Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10

I. Overture: Grave—Allegro.
II. Air.
III. Allegro moderato.
IV. Allegro.

(Seiffert edition)

Debussy . . . . . "Prelude to the Afternoon of a Faun" (Eclogue by S. Mallarmé)

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

Brahms . . . . . Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

concertino (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" . . . . ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible example. Diabolical or not, the work has lasted. It has the votes of the élite: that is enough."

The second performance was at a Colonne concert, Paris, October 20, 1895. In the "Annales du Théâtre," we find this singular note: "Written after a poem by Stéphane Mallarmé so sadistic that M. Colonne did not dare to print the text; young girls attend his concerts."

The first performance in Boston, and also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy, conductor.

To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

*
* *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. We quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilev, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defense a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most

illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimocry, angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.'"

* * *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le spectacle s'achever.*' Diaghilev was standing at the back of the pit; his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet "Jeux"† was performed. "What Debussy had thought of the interpretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually came with him. He was so gently courteous, so devoid of pose and consciousness of his importance, so sincere in his admiration for the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

* * *

The ballet "L'Après Midi d'un Faune" was produced at the Boston Opera House on February 1, 1916, by Serge Diaghilev's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing and characteristically Bostonian exercise of censorship by the local authorities. But there were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

*Published by E. P. Dutton & Co., N. Y., 1931.

† This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (1838–1910), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

One critic wrote of the "Meistersinger" Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a "tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, and vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

The Prelude was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), Leningrad (February 19, March 6, 8, 10, 1863). It was performed at Moscow, Budapest, Prague again, and Breslau in 1863.

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886, Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stalzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

This Prelude is in reality a broadly developed overture in the classic form It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892. pp. 56–57.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama."

SYMPHONY NO. 2, IN D MAJOR, OP. 73 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schu-

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mann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

* * *

Walter Niemann in his life of Brahms* does not find his Symphony to be throughout a "harmless, pleasing, agreeable, cheerfully 'sunlit' idyl. Nothing could be further from the truth! The period between the sixties and the eighties of the last century, which in spite of all Germany's victorious wars, was so peculiarly languid, inert, and full of bourgeois sensibility in art, as well as in politics and human relations, had, none the less, as its artistic ideal, a heart-rending pathos and monumental grandeur. Nowadays, regarding things from a freer and less prejudiced point of view, we are fortunately able to detect far more clearly the often oppressive spiritual limitations, moodiness, and atmosphere of resignation in such pleasant, apparently cheerful, and anacreontic works as Brahms's Second Symphony. Like its sister-symphony in the major—namely, the Third—the Second, though nominally in the major, has the veiled, indeterminate Brahmsian, *'moll-dur'* character, hovering between the two modes. Indeed, this undercurrent of tragedy in the second Brahms symphony, quiet and slight though it may be, is perceptible to a fine ear in every movement."

And so Niemann finds an "ominous stretto" on the wind in the development section. The second movement reveals "the tragic undercurrent of the symphony." This serious undercurrent is also felt "within quite small limits in what is perhaps the most typical and individual movement, the Brahmsian *'intermezzo pastorale'* of its *allegretto grazioso.*" In the finale, "fantastic, romantic, and ghostly elements can be seen glimmering beneath the ashes in a

*This Life of Brahms by Niemann (born at Hamburg in 1876—a pupil of his father Rudolph, Humperdinck and the Leipsic Conservatory), was translated into English by Catherine Alison Phillips and published by Alfred A. Knopf, New York, in 1929. The original German edition was published about ten years before that.—P. H.

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supernatural, uncanny way throughout the whole development section. For all its apparent vivacity of movement and the apparently unclouded brightness of the D major key, the finale hides within its many sombre features, and even spectral and supernatural visions. Thus Brahms's Second Symphony, as a great idyll with a slightly tragic tinge, which we may compare with that great, ruthlessly tragic poet Hebbel's fine epic, 'Mutter und Kind,' was at the same time, as a 'tragic idyll,' a piece of the most genuine and typical Holstein and Low German art. Its quiet, unconscious tragedy, hidden beneath the blossom of a soft idyll of man and nature, with a subdued evening tinge and a prevailing pastoral spirit, carries direct conviction to a discriminating and unprejudiced listener—far more so, in any case, than the conscious and almost forced and deliberate tragedy of the First Symphony or the Tragic Overture. Here again, perhaps, there has been no conductor save Arthur Nikisch, the one and only great Brahms conductor of our day, who has simply ignored the traditional legend as to the innocent idyllic character of the Second Brahms Symphony and interpreted it as what it really is: a great, wonderful, tragic idyll, as rich in sombre and subdued color as it is in brightness." In conclusion Niemann finds the Second Symphony rich in "mysterious Wagnerian visions, suggestive of the Wanderer, in a mystic, woodland, faëry, nature atmosphere, recalling the 'Rhinegold,' and in many sombre and even ghostly passages."

* * *

Richard Specht, on the contrary, in his life of Brahms,* thinks that "interpretative phrases are especially superfluous in the case of the Second Symphony, which, if one excepts its somewhat morose finale, is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart, too, wrote symphonic works and that theirs would be better called sinfoniettas to-day. The work is suffused with the sunshine and the warm winds playing on the water, which recall the summer at Pörtschach that gave it life. The comfortably swinging first subject at once creates a sense of well-being with its sincere and sensuous gladness. . . . This movement is like a fair day in its creator's life and outshines the other three sections—the brooding andante, the rather unimportant scherzo . . . the broad, sweeping finale which, for all its lively, driving motion, strikes one as cheerless and artificial in its briskness. The impression of the unsymphonic nature of this work is probably due partly to a prejudice that expects to see cosmic images and not mere genre pictures in such a composition, and partly to the metre adopted for the first movement. It is remarkable that Brahms did not employ the common time almost invariably used by the symphonic masters from Mozart to Schubert in their opening movements until he came to this fourth symphony. The round-dance nature of the ¾ measure in the D major symphony is

*This life by Specht (born at Vienna in 1870), music critic, author of books about composers, also a history of the Viennese Opera, was translated into English by Eric Blom and published by E. P. Dutton & Co., New York, in 1930. The original German edition was published at Dresden in 1928.—P. H.

especially difficult to take seriously, and rightly so; for this is a light-hearted work, a declaration of love in symphonic form.

"Brahms was particularly fond of this clear and tender composition, as might be judged from the little mystifications with which he raised the expectations his friends had of the new work that followed its elder sister within the space of a year. He persisted in describing it as gloomy and awesome, never to be played by any musicians without a mourning band on their sleeve.* He replied in a tone of waggish secrecy to Elisabeth von Herzogenberg, who was impatiently waiting for the score and scolded him for not rewarding her discretion by sending her the work, which she knew to be ready ('May the deuce take such modesty!') and who, incidentally, took exception to his spelling so noble a word as 'symphony' with an 'f.' 'It really is no symphony,' he writes, 'but merely a *Sinfonie,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my 'latest.'† And he was as pleased as Punch with the glad surprise and delight of the adored woman and of all his friends when they saw this sunny work."

*As a matter of fact Brahms wrote to Elisabeth on December 29, 1877: "The orchestra here play my new symphony with crape bands on their sleeve, because of its dirge-like effect. It is to be printed with a black edge, too."—P. H.

† This letter was written at Vienna on November 22, 1877. I have used Hannah Bryant's translation ("Johannes Brahms: the Herzogenberg Correspondence," N. Y. 1909), rather than Eric Blom's Elisabeth von Stockhausen, who married after a long courtship, Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, a serious, mediocre, dull composer in 1868, was born at Paris in 1847. She studied under Dirzka, an organist, and later under Julius Epstein at Vienna. She was thoroughly musical, a fine pianist, blessed with a wonderful memory. Her husband finally settled at Leipsic. Brahms had given her some paino lessons at Vienna, but he desisted, not wishing to hurt Epstein's feelings. Elisabeth died from heart disease at San Remo in 1892. "She had beauty, nobility of character, womanly tenderness, a passionate love of truth and justice, the courage of her opinions—every good thing, in fact, but health." Her letters to Brahms (1876–1890) are delightful, and Brahms, who thought highly of her judgment, frank criticism, and womanly character, wrote to her intimately, and often playfully.—P. H.

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Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.
Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.
Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

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Piano.

Sanromá, J.

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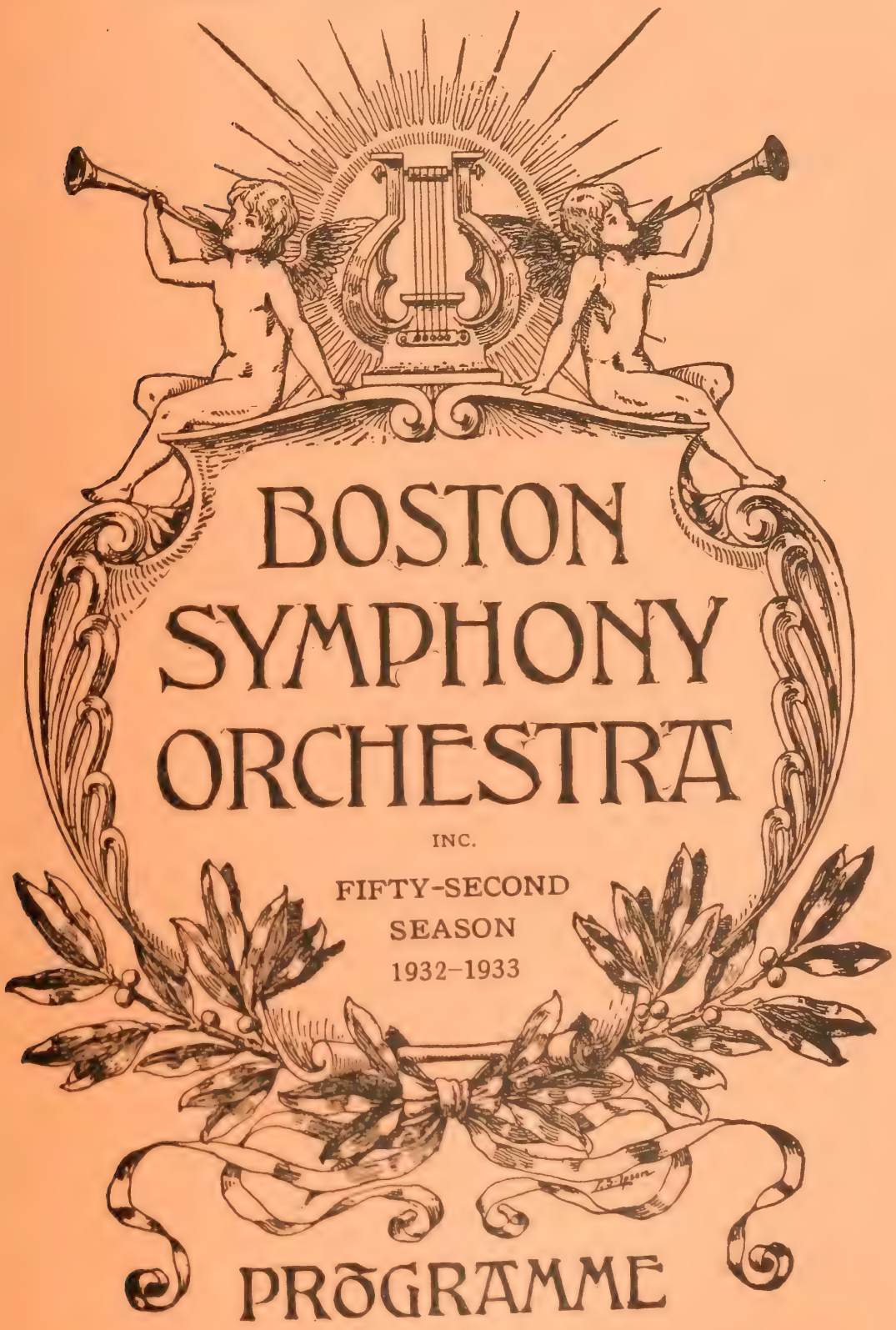

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NOTES BY PHILIP HALE

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AT 8.00

PROGRAMME

Weber . . . . . Overture to "Oberon"

Wagner . . . . . Prelude to "Lohengrin"

Strauss . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Beethoven . . . . . Symphony No. 7 in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

There will be an intermission of ten minutes before the symphony

Overture to the Opera "Oberon" . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance of Weber's "Oberon" in New York was at the Park Theatre on October 9, 1828: Rezia, Mrs. Austin; Fatima, Mrs. Sharpe; Namouna, Mrs. Wheatley; Puck, Mrs. Wallace; Sir Huon, Horn; Scherasmin, Hibson; Babekan, Porter, Almanzor. Professor Odell writes in his "Annals of the New York Stage": "I tremble to think how Weber's difficult music must have been sung by some of these 'vocalists.' And furthermore, I do not see how Horn, who had been the Caspar of 'Der Freischütz,' could have become the tenor Huon of the newer opera. Either Horn and Pearman must have had voices of tremendous range, or the music they sang must have been subject to 'instant transposing.' 'Oberon' made a hit."

There were performances in New York at the Academy of Music, March 29, 1870 (in English); Niblo's Garden, November 2, 1870 (in English); Metropolitan Opera House, December 28, 1918 (in English; the music arranged (!) by Artur Bodansky).

The opera was performed at Philadelphia on March 9, 1870 (in Italian), with recitatives by Julius Benedict.

A burlesque on Weber's opera, "The Magic Horn,"* was performed (in English) at the Olympic Theatre, New York, on February 13, 1850.

The overture was advertised as played for the "first time in America" on August 28, 1835, at Niblo's Theatre, New York.

The performance of the opera in Paris at the Théâtre Lyrique on February 27, 1857: Huon, Michot; Scherasmin, Grillon; Oberon, Fromant; Sadack, Leroy; Aboulifar, Girardot; Le Bey, Bellecour; Rezia, Mme. Rossi-Caccia (afterwards Mme. Ugalde took the part); Puck, Mlle. Borghèse; Fatima, Mlle. Girard. A German company had performed, but only once, the opera at the Salle Favard, Paris, on May 25, 1830. Mme. Schröder-Devrient then took the part of Rezia. For the performance in 1857 see Hector Berlioz's review (March 6, 1857), reprinted in his "À Travers Chants."

*The cast: Sir Bottle of Bordeaux, Duke of Claret, Conover; Sherrywine, Nickinson; Haroun al Raschid, Bleeckfier; Prince Barbican, Grosvenor; Badmansir, Palmer; Reïsa, Mary Taylor; Fatemma, Miss Miles; Roshanna, Mrs. Isherwood O'Brian; King of the Fairies, Puck, Miss Roberts. The play bill described the Extravaganza: "being, in fact, a version somewhat *tranché* of 'Oberon,' by Weber and Planché."

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

Weber received for the opera £500. William Thomas Parke, the first oboist of Covent Garden at the time of the production, wrote in his entertaining "Musical Memoirs": "The music of this opera is a refined, scientific and characteristic composition and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'"

*
* *

The story of the opera was founded by Planché on Wieland's "Oberon,"† which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover, from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

†"Oberon, or Huon of Bordeaux," a masque by W. Sotheby, was produced at Bristol, England, in 1802; "Oberon, or the Charmed Horn," in London on March 27, 1826—the two were founded on Wieland's poem. "Oberon's Oath: or the Paladin and the Princess," in London, on May 21, 1816. Ben Jonson wrote a masque, "Oberon the Fairy Prince," written about 1611, produced in 1640.

"Oberon, or The Charmed Horn," a version of Wieland's poem, was produced at the Park Theatre, New York, on September 20, 1826. It had many repetitions at this theater. There were revivals in 1828 and 1841.

taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

* * *

Weber was asked by Charles Kemble in 1824 to write an opera for the Theatre Royal, Covent Garden. Weber chose "Oberon" for the subject. Planché was selected to furnish the libretto. In a letter to him, Weber wrote that the fashion of it was foreign to his ideas: "The intermixing of so many principal actors who do not sing—the omission of the music in the most important moments—all these things deprive our 'Oberon' of the title of an opera, and will make him (*sic*) unfit for all other theatres in Europe, which is a very bad thing for me, but—*passons là-dessous.*"

Weber, a sick and discouraged man, buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London. Weber received for the opera £500. He was so feeble that he could scarcely stand without support, but he rehearsed and directed the performance seated at the piano. He died of consumption about two months after the production.

Planché gives a lively account of the genesis and production of "Oberon."* He describes the London public as unmusical. "A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsmen's Chorus and the *diablerie* in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English Musical *critics* to 'wind through a keyhole!'† . . . None of our actors could sing, and but one singer could act, Madame Vestris, who made a charming Fatima. . . . My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera such as would be required at the present day."

The first performance in Germany of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.

*"Recollections and Reflections," by J. R. Planché, Vol. I, pp. 74–86 (London, 1872).

†Planché cites a writer in the *Quarterly Musical Magazine and Review* for June, 1875: "Nearly all that was not irresistibly ridiculous was supremely dull."

PRELUDE TO THE OPERA "LOHENGRIN" . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet

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unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927; April 25, 1930.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings.

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie van Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liège has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

*
* *

Strauss's hero is Lenau's, in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal.
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

† John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—

Nod up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!

Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

SYMPHONY, A MAJOR, NO. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second Part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

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This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,* though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.† Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28, of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"‡ a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has

*There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

†Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Bron von Kempelen, who at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle,* London, Summer of 1914.)

‡See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

SANDERS THEATRE :: CAMBRIDGE

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

Thursday Evening, December 8, 1932

AT EIGHT

gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadelphia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this suc-

cess pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

The benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake; the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

*
* *

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Elcus, G.
Gundersen, R.
Lauga, N.
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Hamilton, V.
Cherkassky, P.
Eisler, D.

Hansen, E.
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Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Thillois, F.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
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Bryant, M.
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Messina, S.
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Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
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Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
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Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
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Tubas.

Sidow, P.
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Programme of the

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SEASON 1932-1933

THURSDAY EVENING, DECEMBER 8, at 8 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Dr. SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT

THURSDAY EVENING, DECEMBER 8

AT 8.00

PROGRAMME

Mozart . . . . . Serenade for Wind Instruments in B-flat (Koechel No. 361)

I. Largo; Molto Allegro.
II. Minuetto.
III. Theme and Variations.
IV. Rondo.

Vaughan Williams . . . Fantasia on a theme by Thomas Tallis for String Orchestra

---

Schubert . . . . . Symphony in C major, No. 7

I. Andante; allegro non troppo.
II. Andante con moto.
III. Scherzo; allegro vivace; Trio.
IV. Finale: Allegro vivace.

There will be an intermission of ten minutes before the symphony

Serenade in B-flat major for Wind Instruments (K. 361)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This Serenade in B-flat major, for two oboes, two clarinets, two basset horns, four wald horns, two bassoons, and one doublebassoon, was originally composed for a string quintet. The Serenade was written in 1780. It is thought probable that Mozart took it with him to Munich when he was busied with his opera "Idomeneo, Ré di Creta,"* which was produced there towards the end of January, 1781.* The score of the Serenade was given by André in 1803 to the grand Duke Ludwig I. of Hesen-Darmstadt, who gave it to the concertmaster Schmidt in Darmstadt. After Schmidt's death, it passed into the hands of her brother's widow. The Serenade consists of 1, a Largo with a Molto Allegro; 2, Minuetto; 3, Adagio; 4, Minuetto, Allegretto; 5, Romanze, Adagio; 6, Thema mit Variationen; 7, Finale, Molto Allegro. The first minuet has two trios; the second minuet three trios. The Romanze is in the nature of a Lied in two parts, interrupted by an Allegretto; the Adagio is repeated, and ended with a coda. The Serenade, in the first half of the nineteenth century, in Darmstadt, Munich, Hamburg, and Leipsic, was greatly relished.

Mozart's first Serenade—two violins, viola, two oboes, two flutes in the Andante, two horns, two trombones, bass—was composed at Vienna between July 18 and the first days of August, 1773. It consisted of an Allegro assai; Menuetto and Trio, Andante grazioso, Menuetto and two trios (one in D minor), Adagio, and Allegro assai. The Quintette from which the Serenade in B-flat was enlarged and rewritten, was for two violins, two violas, and violoncello (K. 46), and was composed at Salzburg, January 25, 1768.

It will be observed that the Serenade in B-flat calls for two basset horns. The basset horn is not a horn at all. It belongs to the clarinet family, and is represented in England to-day by the alto-clarinet in E-flat; out of England by the alto-clarinet in F—"the old basset-horn under a new name. In fact, it is the old basset-horn with a modern mechanism. Compass, downward extension, and technique are all the same" (C. Forsyth).

Lavoix, in his "Histoire de l'Instrumentation," says that the inventor's name was Horn—he lived at Passau and introduced it in 1770. It is said that he christened the instrument Basset-"Horn"—that is to say "Little Bass (clarinet made by) Horn." The Italians translated "Horn" literally "Corno"—hence "Corno di Bassetto."

Forsyth: "The middle and lower registers are admirable, richer, and fuller than those of the ordinary clarinet, much more interesting and expressive than those of the bass-clarinet. Gevaert sums up its tone-quality in two words, 'unctuous seriousness.'"

Iwan Muller took the basset-horn and turned it into an alto clarinet; Simiot and Sax made further improvements.

Mozart used the basset-horn in his B-flat serenade, "Nozze li

*Idomeneo, tenor, Raaf; Idamante, soprano, Dal Prato; Ilia, soprano, Dorothea Wending; Elettra, soprano, Elisabeth Wending; Arbace, tenor, Panzachi; High Priest of Neptune, tenor, Vallesi.

Figaro" (additional number), "Zauberflöte," and "Entführung aus dem Seraglio." He wrote an elaborate obbligato for it to Vitellia's air, "Non più di fiori" "La Clemenza di Tito," which has been sung a half-dozen times at these symphony concerts. The air was a war-horse of Madame Schumann-Heink in her prime. Beethoven wrote for it, but not in an orchestral work—two concert pieces for clarinet and basset-horn. Among modern composers, Frederick S. Converse employed the basset-horn in his opera "The Pipe of Desire" (first performed at Jordan Hall in January, 1906); Joseph Holbrooke in his "Apollo and the Seaman" (1909) and "Children of Don" (1912); Richard Strauss in "Die Frau ohne Schatten" (1919).

* * *

"Serenade" and "Aubade" are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, *quod sub albam;* yet the aubade is often called serenade, even when the concert is in the morning: witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany. They were composed of vocal music or instrumental; sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight

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serenades." Rosseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence, "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urban, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Prætorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park. In cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts were also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione,* or cassation, from the Latin *cassatio.* This species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos.* The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos: upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instance of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in

*Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" to his Op. 11 and Op. 16, which were published in 1860, but Hans Volkman in his biography of Robert Volkmann (Leipsic, 1903) says that the latter did not know these works of Brahms when he composed his own serenades. Those of Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of the talker reported by Athenæus: "Music softens moroseness of temper; first dissipates

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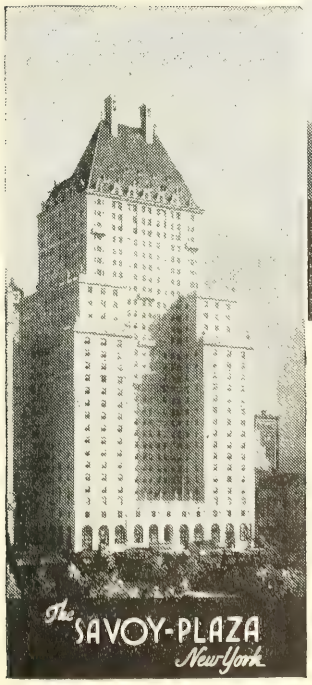

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sadness, and produces affability and a sort of gentlemen-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

*
* *

"Aubade" has been loosely defined as the antithesis of "Serenade." "Aubade" is a term also applied to a military morning salute; it is also a joyous call to festivals, or even labor. As a morning serenade, it is for voices and instruments, or for instruments alone, given under a window at dawn—*quod sub album* has been quoted with regard to the name; also *Auroram edi solent.* Ménage, in his Dictionary: "We call aubades concerts of music given at daybreak by lovers to their mistresses, with violins or other instruments; serenades those given in the evening." But Count Almaviva's serenade in the first act of "Il Barbiere di Seviglia," is in the morning.

In the Midi, the aubade was for galoubets* and tambourins. At Christmastide at Marseilles, the aubades were of a religious character, though the airs were sometimes profane. Angels' salutations at the birth of Christ were described as aubades. The term is known in French military circles as a serenade, either voluntary or obligatory, to a superior officer, on his birthday or some other occasion.

From "Aubade" come the verbs "ambader" and "aubadinier"—to give aubades; the giver of one. An "aubadinel" is a fiddle played in a country public house. "Aubade" is also used ironically for an insult or injury to anyone. To have had an aubade is to have been exposed to bad treatment or to have received a merited punishment. See the third act of Molière's "L'Etourdi":

> "Certaines gens font une mascarade
> Pour vous venir donner une fâcheuse aubade;
> Ils veulent enlaver votre Célie."

There is an old proverb: "Old folks who cut up their heels in the dance give aubades to Death." In Scotland and Wales, the aubade given the morning after a wedding, the Réveille-Matin," was in most cases a charivari. "Aubade," in P. J. Le Roux's "Dictionaire Comique" (1718) has a curiously erotic meaning.

The aubade is best known in Boston by the Alborada† in Rimsky-Korsakov's Caprice on Spanish Themes, and by the charming air for tenor in Lalo's "Roi d'Ys," sung here by the lamented Charles Gilibert, although he was a baritone, and by others. This aubade has also been sung in Boston by a soprano.

*A galoubet is a sort of tabor-pipe, flageolet, or flûte-à-bec, held in one hand, while the other beats the tambourin. It is still used in Provence and the Basque provinces. See F. Vidal's "Lou Tambourin" and Alphonse Daudet's romance "Numa Roumestan."

†*Alborado,* derived from the Spanish word *albor,* whiteness, dawn (Latin, *albor,* whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, used as the term for a morning serenade, corresponds to the French *aubade.*

Fantasia on a Theme by Thomas Tallis for Double-Stringed Orchestra . . . . . Ralph Vaughan Williams

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The Fantasia was published in 1921. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The first performance in Boston was on October 27, 1922, Mr. Monteux conductor.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other partes (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

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The comparative summary of the treasurer's report for the 1931-32 season and two previous years, shows the difficulty of maintaining an organization with the standard of the Boston Symphony Orchestra upon a self-supporting basis. Without further financial aid, either from endowments, or by annual contributions from those who regard the orchestra as an important cultural, artistic and educational institution of Boston and New England, its future continuance would be doubtful.

During the season of 1931-32, in the course of which there were two pension fund concerts, the Thomas A. Edison and Judge Cabot Memorial Concerts, and the concert for the unemployed, to which the players and the Symphony Hall staff contributed their services, the orchestra gave 104 revenue-producing concerts in Boston, Cambridge, Providence, New York, Brooklyn, and fourteen other cities, with the addition of 58 Pop concerts in Boston. The box office receipts and season ticket subscriptions for all these concerts, as well as incidental income from programme advertising, record royalties, and similar miscellaneous sources, were applied to the cost of maintaining the orchestra. Nevertheless, the season ended with a net operating loss or deficit of $109,647.86.

This operating deficit was reduced by applying the small surplus from contributions and broadcasting contracts of previous years, and the income from the endowment fund, to $93,218.60.

This final deficit could be cared for only by the contributions from those willing and able to give, as they had so generously done in each of the previous thirteen years after Mr. Higginson laid down the heavy burden borne by him for the first thirty-seven years of the orchestra's existence. Last year such contributions amounted to $62,573.63. Consequently the season closed with an unpaid indebtedness of $24,233.11, which must somehow be liquidated in the current or subsequent years.

To help in meeting the present situation, the conductor and members of the orchestra, the management, and all officials and employees in Symphony Hall, have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,000 for the current season.

It is a pleasure to report also what may not be generally known that the orchestra and Symphony Hall staff voluntarily and without any suggestion from the Trustees all contributed to the Unemployment Fund last winter in accordance with the plan of the Unemployment Fund Committee.

Encouraged by such evidences of devotion to the orchestra, the Trustees appeal with even greater confidence than in other years, to their friends and contributors, for the funds required to meet the rest of the estimated deficit of this year; and, if possible, also to liquidate the deficit balance from last year. The trustees and management will continue their effort to keep the expenses during this period of depression down to the lowest possible point, and to take advantage of every opportunity to increase the receipts.

We cannot close this appeal without a most grateful acknowledgment of the generous support of so many hundred contributors since we assumed responsibility for the Boston Symphony Orchestra, and of the thousands of ticket subscribers in this and other cities who, almost without exception, have renewed their subscriptions for the present season.

Contributions in any amount should be sent to Ernest B. Dane, Treasurer, Boston Symphony Orchestra, Inc., 6 Beacon Street, Boston, Massachusetts.

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Financial Statement and Subscription Blank on the two pages following.

Comparative statement for the years 1930, 1931

RECEIPTS	1930	1931	1932
Gross Income from Concerts	$582,660.10	$579,521.87x	$558,598.68x
Symphony Hall Rents, etc. .	96,727.61	98,532.75	88,695.46
Programmes	52,682.82	42,718.24	33,059.14
Sale of Bound Volumes . .	347.00	788.50	382.75
Interest on Bank Balances .	3,982.97	3,406.02	1,388.34
Sundry Receipts	115.02	1,334.18	655.91
Victor Record Royalties . .	7,920.00	4,918.65	2,700.47
Operating Income	$744,435.52	$731,220.21	$685,480.75
Payments	830,466.61	869,031.22	795,128.61
Operating Deficit	$86,031.09	$137,811.01	$109,647.86
Income Endowment Fund and Interest	17,286.21	18,092.00	16,429.26
Net Loss	$68,744.88	$119,719.01	$93,218.60

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and 1932, at the close of business July 31, 1932.

PAYMENTS	1930	1931	1932
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$178,118.38	$190,103.50	$147,469.39
Symphony Hall Maintenance	109,658.82	117,293.40	111,887.01
Programmes	40,780.32	36,680.63	31,857.84
Orchestra Salaries	455,219.91	461,914.57	457,610.45
Other Salaries	30,171.70	30,590.00	30,720.00
Insurance	1,818.85	1,718.25	1,711.58
Music	4,677.63	13,114.25	4,789.39
Sundry Expense	10,021.00	17,616.62	9,082.95
	$830,466.61	$869,031.22	$795,128.61

E. B. Dane, Treasurer
6 Beacon Street,
Boston, Mass.

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

*
* *

Little is known of the early life of Tallis. He is supposed to have been a chorister at St. Paul's Cathedral, or the Chapel Royal Henry VIII. frequently visited—Waltham. That may account for the appointment of Tallis as organist to the Abbey there. When he left Waltham, he was paid 20 shillings as wages and 20 shillings "in reward." He entered the Chapel Royal as a Gentleman. He was married in 1552, and lived with his Joan "in love full three and thirty years." In 1557 he received from Mary Tudor—he was one of the Gentlemen of her chapel—a twenty-one years' lease of the manor of Minster, the only sign of royal favor shown him for nearly forty years of service, as he remarked in a petition to Queen Elizabeth, was granted to Tallis, in association with William Byrd, the monopoly of publishing music for a term of twenty-one years. They petitioned Elizabeth for the lease of lands to compensate them for losses from the working of the monopoly. Property to the value of £30 was leased to them without fine. Tallis was buried at Greenwich in the parish church, where a brass plate containing this epitaph was to be seen until the church was rebuilt early in the eighteenth century:

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he dyd excell.
He serv'd long Tyme in Chappell with grete prayse
Fower Sovereygnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward's Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whos Name yclyipt was Jone,
Who here entomb'd him Company now bears.
As he dyd lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God ful oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

He left forty shillings for the benefit of the poor of Greenwich—his widow to distribute six loaves every Friday; to old colleagues of the Chapel Royal 3£ 6s. 8d. for a feast; and his interest in the music printing monopoly to his godson Thomas Byrd, after William Byrd. Tallis wrote a great amount of music. His most remarkable work was a forty part motet—*Spem in alium non habui,* for eight five-part choirs.—Herbert Hughes.

Symphony in C major, No. 7 . . . . . Franz Schubert

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna November 19, 1828)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 Schubert composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio, "Miriams Siegesgesang"; the song "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163 and the Mass in E-flat. On November 14 he took to his bed. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these

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performances. The score and parts were published in January, 1850.

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854; the first performance at a Philharmonic concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations. As a rule Schubert made few changes or corrections in his score. In this symphony, alterations are found at the very beginning. The subject of the introduction and that of the Allegro were materially changed; the tempo of the opening movement was altered from Allegro vivace to Allegro ma non troppo. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his justly celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Statue towards the supper-table of Don Giovanni.

*
* *

Schumann after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands

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out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they deprive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

"Here we have, besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and, permeating the whole work, a spirit of romance such as we recognize in other works of Franz Schubert. And this heavenly, long-drawn-out symphony is like some thick romance of Jean Paul's in four volumes, which can never end—and, indeed, for the very best reasons, in order that it may draw along the reader with it up to the last moment. How refreshing this feeling of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the impotent conclusion!

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies

of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to anyone who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

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Berlioz	Overture, "The Roman Carnival"
Schumann	Pianoforte Concerto in A minor
Sibelius	Symphony No. 2 in D major

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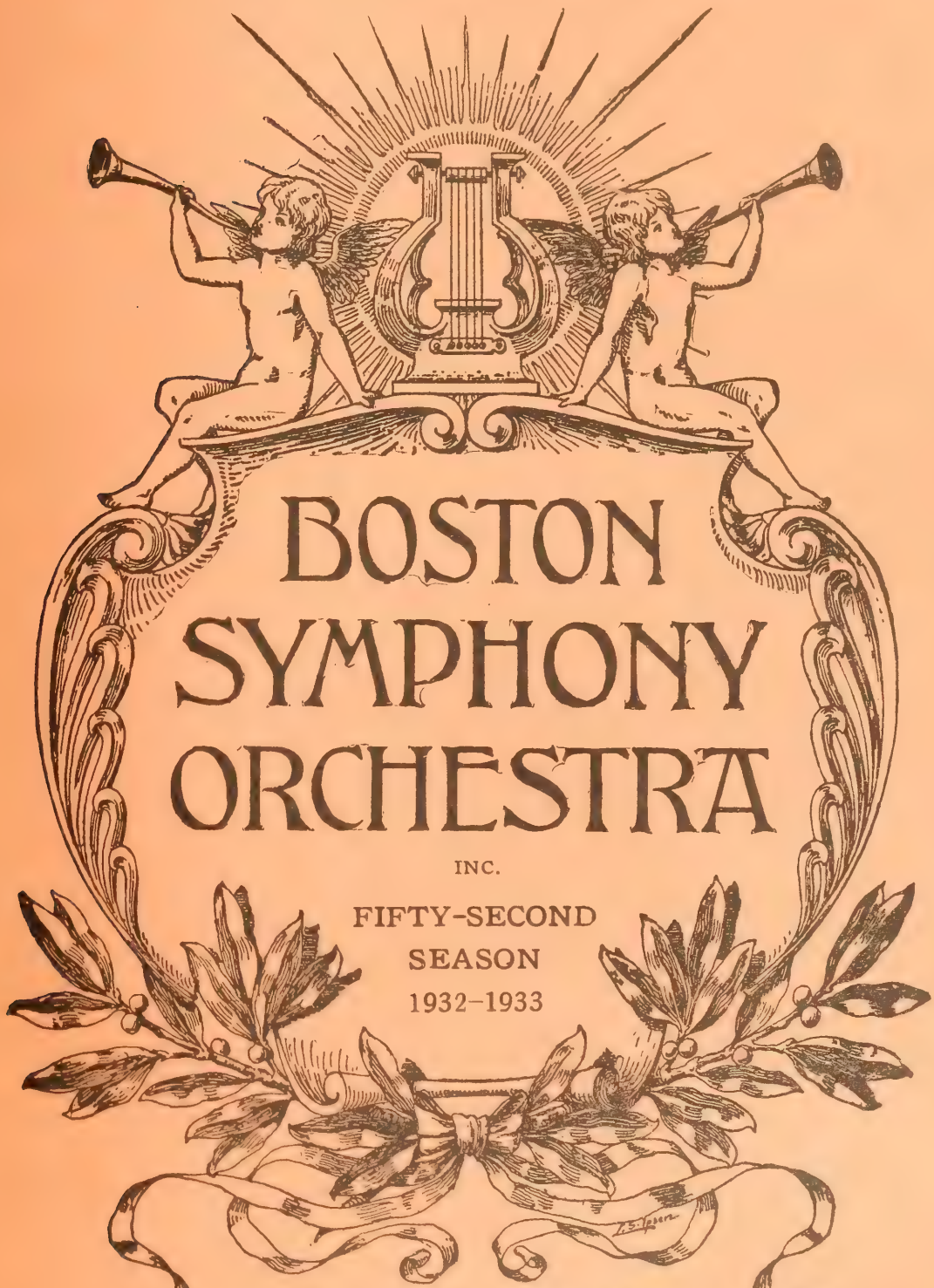

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1932–1933

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SYMPHONY HALL

Sunday Afternoon, January 22, 1933

at 3.30

Piano Recital by

JESÚS MARÍA SANROMÁ

PROGRAMME

I.

SONATA IN D MAJOR ..... HAYDN
IMPROMPTU IN G-FLAT MAJOR ..... SCHUBERT
IMPROMPTU IN B-FLAT MAJOR (Theme and Variations) ..... SCHUBERT

II.

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FIFTY-SECOND SEASON, 1932–1933

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Programme of the

FOURTH CONCERT

SEASON 1932-1933

THURSDAY EVENING, JANUARY 12, at 8 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

FOURTH CONCERT

THURSDAY EVENING, JANUARY 12

AT 8.00

RICHARD BURGIN will conduct this concert

PROGRAMME

Walton . . . . . Overture, "Portsmouth Point"

Vaughan Williams . . . . . Pastoral Symphony

I. Molto moderato.
II. Lento moderato.
III. Moderato pesante; Presto.
IV. Lento.

Moussorgsky . . . . . "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

Stravinsky . . . . . Suite from the Ballet, "Petrouchka"

Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies—The Dance of the Coachmen and Grooms—The Masqueraders.

Piano: JESÚS MARÍA SANROMÁ

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There will be an intermission of ten minutes after the symphony

Overture, "Portsmouth Point" . . . William Turner Walton

(Born at Oldham, Lancashire, England, on March 29, 1902; now living in London)

This overture was performed for the first time at the third concert of the International Society for New Music on June 22, 1926, in the larger room of the Tonhall, Zurich, Switzerland. Volkmar Andrae of Zurich conducted the overture. The first performance in the United States was by the Boston Symphony Orchestra in Boston, Dr. Koussevitzky, conductor, on November 19, 1926.

The programme of that concert also comprised Hindemith's Concerto for orchestra, Op. 38 (Fritz Busch, conductor); Casella's Partita for piano and orchestra (Walter Gieseking, pianist; Casella, conductor); Levy's Fifth Symphony for violin (Willem de Boer), trumpet (Ernst Södling), and orchestra (Andrae, conductor); Webern's Five Pieces for orchestra, Op. 10 (Webern, conductor); Ferroud's "Foules" for orchestra (Walther Straram, conductor); Tansman's "Dance de la Sorcière" (Gregor Fitelberg, conductor).

Mr. Walton has sent to us the following note, signed "C. L.": "The title 'Portsmouth Point' is taken from a print by the great English caricaturist Thomas Rowlandson (1756–1827), representing a quayside in the utmost confusion. The music, which is remarkable for its exuberant melodic outline and exhilarating rhythmic syncopation, is so lucid as to render analysis superfluous. The overture enjoys the distinction of being the only work chosen to represent England at the International Festival at Zurich in 1926."

Rowlandson's print was published by T. Tegg in 1814. The following quotation from "The Portsmouth Road: The Sailors' Highway," by Charles G. Harper, describes the print:

"Here, where the stone stairs lead down into the water, is Portsmouth Point. Mark it well, for from this spot have embarked countless fine fellows to serve King and country afloat. What would we not give for a moment's glimpse of 'Point' (as Portsmouth folk call it, with a brevity born of everyday use) just a hundred years ago!" (This book was first published in 1895. We quote from the second and revised edition, published in 1923 by Edwin Valentine Mitchell of Hartford, Conn.) "Fortunately, the genius of Rowlandson has preserved for us something of the appearance of Portsmouth Point at that time, when war raged over nearly all the civilized world, when wooden ships rode the waves buoyantly, when battles were the rule and peace the exception.

"The Point was in those days simply a collection of taverns* giving upon the harbor and the stairs, whence departed a continuous

*Rowlandson's print also shows second-hand clothing shops; a pawn shop with the sign "Moses Levy: Money lent," and cheap lodging houses.—P. H.

stream of officers and men of the navy. It was a place throbbing with life and excitement—the sailors going out and returning home; the leave-takings, the greetings, the boozing and the fighting are all shown in Rowlandson's drawing as on a stage, while the tall ships form an appropriate background, like the back-cloth of a theatrical scene. It is a scene full of humor. Sailors are leaning on their arms out of window; a gold-laced officer bids good-bye to his girl, while his trunks are being carried down the stairs; a drunken sailor and his equally drunken woman are belaboring one another with all the good will in the world, and a wooden-legged sailor man is scraping away for very life on a fiddle and dancing grotesquely to get a living."

Rowlandson also shows small craft pulling off to the ships; luggage, spirit-casks, packages wheeled or shouldered. A lady is in a sedan chair. A drunken girl is borne off on the shoulders of a sailor.

PASTORAL SYMPHONY . . . . . RALPH VAUGHAN WILLIAMS

(Born at Down Ampney, England, on October 12, 1872; now living)

This Symphony, completed in London on November 25, 1921, was performed for the first time by the Royal Philharmonic Society at London on January 26, 1922. Dr. Adrian Boult was the conductor. The first performance in the United States was at the Festival of

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the Litchfield County Choral Union, Norfolk, Connecticut, on June 7, 1922, when the composer conducted. There was a performance by the Philadelphia Orchestra, Leopold Stokowski, conductor, on December 19, 1924.

The New England Conservatory Orchestra, Wallace Goodrich, conductor, gave a performance of the symphony on November 20, 1925.

The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets (one interchangeable with bass clarinet), two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, harp, celesta, a voice* (soprano or tenor, without words, and off-stage), and the usual strings.

There is no programme, no subtitle, no motto. The score has no opus number. The word "Pastoral" in the title is without quotation marks. The critic of the *London Times,* commenting on the work, wrote: "There is nothing in the Pastoral Symphony but music." The composer has been quoted as saying that there is no "authorized" programme for the symphony, "though some British commentators concocted one." He wished "to let the music suggest whatever images come to the individual mind."

The influence of English folk-song is shown in this symphony as it is shown in other works. There are no actual folk-tunes used in this symphony; but, as Mr. Lawrence Gilman observes in his poetic description of the symphony in the Philadelphia Orchestra Programme Book of December 19, 30, 1924: "The influence upon its style of Early English folk-music will be felt and savored by anyone who has even a bowing acquaintance with the type of folk-song represented, for example, by 'Bushes and Briars.'† That song, like many others of its kind, is based on the characteristic intervals, familiar to us in the music of the mediæval church; and although the precise melodic outlines of the tune are not discernible in the Pastoral Symphony, its sweet, quaint, homespun ghost, with its aroma of the ancient English countryside—the drowsy villages, the gray, ivied stone, the slumbrous quiet of the hills and meadows—hovers behind the curtain of lovely sound woven by Vaughan Williams."

Mr. Gilman finds the influence of this old model music felt again

*To be played by the first clarinet, if there should be no vocal soloist.

†This tune, "noted by R. Vaughan Williams," was published in the *Journal of the Folk-Song Society* (1906). The melody was sung to him by Mr. Pottipher, a shepherd, at Ingrave near Brentwood, on December 4, 1903. When this shepherd was asked if he could tell anything about the origin of the tune, he replied: "If you can get the words, the Almighty will send you the tune," a reply that might have come from one of Thomas Hardy's shepherds. The words sung by Mr. Pottipher began:

"Through bushes and briars of late I took my way,
All for to hear the small birds sing and the lambs to skip and play;
I overheard my own true love, her voice it was so clear:
'Long time I have been waiting for the coming of my dear.'"

Vaughan Williams, speaking of that "precious heritage of beautiful melody which is being allowed to slip through our hands through mere ignorance and apathy" added: "I could imagine a much less propitious way of spending a long winter evening than in the parlor of a country inn taking one's turn at the mug of 'four-ale' (surely the most innocuous of all beverages), in the rare company of minds imbued with that fine sense which comes from advancing years and a life-long communion with nature —and with the everpresent chance of picking up some rare old ballad or an exquisitely beautiful melody."

and again in this symphony: "At the very beginning (molto moderato, with alternating time-signatures), where the first theme of the opening movement, the contemplative subject for the basses and harp under the accompanying consecutive fifths of the woodwind, is in the Mixolydian mode, to the dying song at the end of the symphony, which suggests the Æolian. But this idiom is Vaughan Williams' starting point: he adds to it other elements—a Debussyan use of double-suspensions and consecutive triads and fifths, and a modified, much mellowed form of the "polytonal" speech of those ultra-moderns beside whom Debussy and his clan are almost pre-classical. Yet this score is richly individual, moving and impressive in a truly personal way, so that it is not easy to think of anyone else who might have written it."

*
* *

Vaughan Williams has been quoted as saying that "the mood of this symphony is almost entirely quiet and contemplative," to which Herbert Howells remarked, "You think you have 'contemplation' in the first movement, and, judged by commoner standards, you have. But what Vaughan Williams means by 'contemplative mood' you will only know when the second is reached. The beginning of it suggests great distances: it seems to be an easy expression of those vaguer emotions which Fiona Macleod struggled to express in

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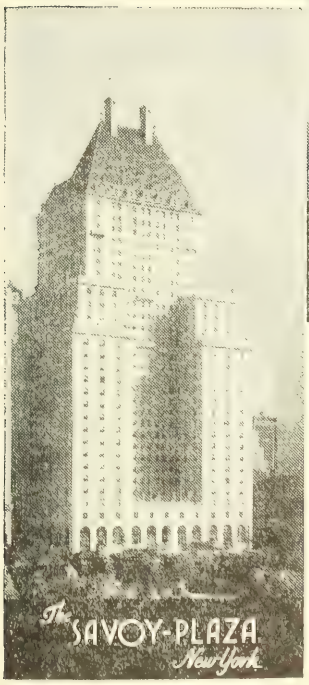

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words." And so A. E. F. Dickinson* regards this symphony as an expression of the composer's "most personal mood, the mood of dreamy but impassioned contemplation."

I. Molto moderato, G major. The movements are without thematic connection. The movement has three clarinets, no bass clarinet, and no trombones. There is frequent use of a solo violin. The opening is conspicuous for the wood-wind moving in consecutive fifths over bass strings and harps. The English horn enters *poco tranquillo*. The answer is a phrase for the solo violin over horns and violas. With the entrance of the second theme, violoncellos (flutes above), comes the establishment of a new key with a slight quickening of the pace. The development of the first part of this subject is very short; in the second part there are melodic bits for a solo instrument. The recapitulation section is plain. The coda ends with bass-strings "whispering the first four notes of the chief theme."

II. Lento moderato. A solo horn is heard over muted strings (a passing A natural sounds against an A-flat). The horn phrase is answered by a rising phrase for violins. In the second subject, the Natural† E-flat trumpet, enters with a cadenza. The orchestra rises to a climax, a return to the first theme of the first subject. There is a return to the prevailing mood. A horn recalls the trumpet phrase. The movement ends with high sustained chords (*pppp*) for divided violins.

III. Moderato pesante. This movement is the only one in which the whole of the percussion is used. There is thus provided a much needed contrast. The movement is in the nature of a Scherzo; according to the composer, a "slow dance." Mr. Howells said of it: "A countryman could come straight from his fields to it and feel it to be friendly. . . . It seems to me to come much nearer than the rest of the work to being on speaking terms with ordinary man. This is not to imply that its method or manner is more conventional, but merely that of its six or seven different themes, some there are in the first part to which the plain man will be immediately friendly." According to Mr. Gilman, the themes mentioned by Mr. Howells are the subject for trumpets and trombone; the tune for the flute, accompanied by harp arpeggios and string tremolos (a theme from which the vocal solo of the last movement is in part derived), and the trumpet tune which comes at the beginning of a kind of trio in quicker time. There is a repetition of the first section. The trio section is reintroduced. The coda begins with a few measures of the first section. There is hurrying to the final measure, *sempre pp e legatissimo*.

IV. Lento—Maestoso—Lento. A voice‡ is heard in the distance

*"An Introduction to the Music of R. Vaughan Williams" (Oxford University Press: London, Humphrey Milford, 1928).

†"The point of the Natural trumpet is that all the notes played, being in the harmonic series of E-flat, shall sound their true intonation, thus giving a peculiar purity of effect. I confess that my ear for one is incapable of appreciating this. . . . I do not suggest that the composer is mistaken in employing a natural trumpet, but that he is mistaken in supposing that ordinary D-flat sounds any less natural than 'natural' D-flat, to ears habitually used to equating the two. Nevertheless, the general effect is extraordinarily refreshing."—A. E. F. Dickinson.

‡"A shepherd boy (of standard Wordsworthian simplicity) suggests itself."—A. E. F. Dickinson.

over a pianissimo roll of kettledrums. The chief theme of the main movement is for wood-wind, harp, and horns. A restless episode follows, restless till the voice theme is heard in the orchestra, until it is a passionate recapitulation of the first subject *molto largamente* for strings and woodwind in octaves, in the highest possible register. Muted strings, after this outburst, rise to a high A, and the far-away singer is heard with the first subject, less the opening phrase, which has been used in the development.

"Une Nuit sur le Mont-Chauve" ("A Night on Bald Mountain"); Fantaisie for Orchestra: Posthumous Work Completed and Orchestrated by Rimsky-Korsakov

Modest Petrovitch Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

In September, 1860, Moussorgsky wrote to Balakirev: "I have also been given a most interesting piece of work to do, which must be ready by next summer: a whole act of 'The Bald Mountain' (after Megden's drama 'The Witch'). The assembly of the witches, various episodes of witchcraft, the pageant of all the sorcerers, and a finale, the witch dance and homage to Satan. The libretto is very fine. I have already a few materials for the music, and it may be possible to turn out something very good."* In September, 1862, he wrote to Balakirev, saying that his friend's attitude towards "The Witches" (*sic*) had embittered him. "I considered, still consider, and shall consider forever that the thing is satisfactory. . . . I come forth with a first big work. . . . I shall alter neither plan nor working-out; for both are in close relationship with the contents of the scene, and are carried out in a spirit of genuineness, without tricks or make-believes. . . . I have fulfilled my task as best I could. The one thing I shall alter is the percussion, which I have misused." A letter to Rimsky-Korsakov dated July, 1867, shows that he did rewrite "A Night on Bald Mountain," but remained unwilling to make further alterations.

During the winter of 1871–72 the director of the opera at Leningrad planned that Moussorgsky, Borodin, Rimsky-Korsakov and Cui should each write a portion of a fairy opera "Mlada." Moussorgsky was to write music for some folk scenes, a march for the procession of Slav princes and a great fantastical scene, "The Sacrifice to the Black Goat on Bald Mountain." This would give him the opportunity of using his symphonic poem. The project fell through on account of pecuniary reasons. Rimsky-Korsakov's "Mlada" was produced at Leningrad in 1892. An excerpt from this opera was introduced by Serge de Diaghilev in the ballet "Cleopatra," which Mr. Monteux conducted at the Boston Opera House on November

*The extracts from Moussorgsky letters are taken from an interesting article by M. D. Calvocoressi published in the *Musical Quarterly* (N. Y.) of July, 1923.

9, 1916. Gertrude Hoffmann brought out this ballet with the excerpt at the Shubert Theatre, Boston, on February 19, 1912. The third act, "Night on Mt. Triglav," of Rimsky-Korsakov's opera (arranged in concert form) was performed in Boston at a symphony concert, Mr. Monteux conductor, on December 23, 1921.

In 1877 Moussorgsky undertook to write an opera "The Fair at Sorotchinsi," based on a tale by Gogol. He purposed to introduce in it "A Night on Bald Mountain," and he revised the score.

It is said that the original version of the symphonic poem was for pianoforte and orchestra; that the revision for "Mlada" was for orchestra and chorus; that the work was to serve as a scenic interlude in the unfinished opera, "The Fair at Sorotchinsi."

Rimsky-Korsakov as Moussorgsky's musical executor revised the score of the poem. He retained the composer's argument:—

"Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of the god Tchernobog.* Glorification of Tchernobog. Black mass. Witches' Sabbath. At the height of the Sabbath, there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak."

The form is simple: a symphonic Allegro is joined to a short Andante; Allegro feroce; Poco meno mosso.

"A Night on Bald Mountain," dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, bell in D, and strings.

The first performance was at a concert of the Russian Symphony Society at Leningrad on October 27, 1886. Rimsky-Korsakov conducted. The piece met with such success that it was played later in that season.

The first performance in the United States was at Chicago in one of a series of Russian Concerts of Folk Music given in June (5th to 13th inclusive), 1893 (World's Columbian Exposition). The Exposition Orchestra was conducted by V. J. Hlavac.

The first performance in Boston was by the Orchestral Club, conducted by Mr. Longy, on January 5, 1904.

The Boston Symphony Orchestra gave performances in Boston on April 23, 1920, November 16, 1923.

The Russian Walpurgisnacht, or Witches' Sabbath, took place on Bald Mountain, which is near Kiev in Southern Russia. "The peasants place on the window or before the door of the cottage, the night of Ivan Koupalo (Sabatina), nettles which drive away the witches. It is on this night that Baba Yaga, sorcerers and sorceresses, meet on Bald Mountain to dance and enjoy their Sabbath. It is said that on this night they are especially enervated and malignant." ("Moussorgsky" by Pierre d'Alheim, Paris, 1896.)

*Tchernobog, the Black God, and Katschei, the Immortal, the Man Skeleton figure in the third act (third scene) of Rimsky-Korsakov's "Mlada." The scene is near Mount Triglav, where there is a Sabbat. The music of Tchernobog is sung by twelve to sixteen basses, using speaking-trumpets.

Orchestral Suite from "Pétrouchka"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet,* Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinsky, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"The Battle at Kerjenetz," from Rimsky-Korsakov's "Kitezh" and "Scheherazade" were also on the bill.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays

*"The Châtelet, the home of 'Michael Strogoff,' a retail shop of cheap emotions, the paradise of concierges, was well-nigh shaken to its foundations by the tornado of what was to be the first Russian season in Paris. The stage hands, gruff as they only can be in Paris, the administration, pedantic and stagnant, regarded us all as lunatics. *'Ces Russes, oh, là là, tous un peu maboule.'*"—Mme. Karsavina in her "Theatre Street."

"It took some years for the suppers at Larne's to come into fashion. Their best period was between 1908 and 1912. Leaving the Châtelet, all the swells of the Grande Saison de Paris met in the rue Royale. In the corner reserved for the Ballet Russe, where Diaghilev and Nijinsky devoured beefsteaks a la Chateubriand, while Reynaldo Hahn and Jean Cocteau told amusing anecdotes, Marcel Proust, seated a little away, at an isolated table, wrote letters, mobilized the waiters, and enjoyed a chocolate bavaroise."—Gabriel Astruc in "Le Pavilion des Fantômes" (Paris, 1929).

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a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rules in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakov's "Kitezh."‡

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

‡"The Battle of Kerjenetz" from "The Legend of the Invisible City of Kitezh and the Virgin Fevronia," was played in Boston by the Boston Symphony Orchestra on October 30, 1925. The Prelude: Hymn to Nature; Bridal Procession, and the invasion of the Tartars, on March 4, 1927.

SANDERS THEATRE :: CAMBRIDGE

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Dr. SERGE KOUSSEVITZKY, Conductor

Thursday Evening, February 9, 1933

AT EIGHT

ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

*
* *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Pierre Monteux, conductor, on November 26, 1920.

*
* *

"'Pétrouchka' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stravinsky have attempted to portray the puppet-like activities of the human being, and 'Pétrouchka' is but one of the recent innumerable

stage-shows that expose the automaton in the human soul. But the puppet show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intensely as they are upon the stage. In the score of 'Pétrouchka,' music itself has become a little mannikin in parti-colored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clockwork movements, of screws and turbines. Beneath the music one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely machinistic nevertheless completes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvelously deeply by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ, tintype, popcorn, fortune-teller flavor."—Paul Rosenfeld, in "Musical Portraits" (New York, 1920).

* * *

When "Pétrouchka" was revived by Bronislava Najinska at the Théâtre des Champs-Élysées, Paris, on November 30, 1930, André Levinson, reviewing the performance, regretted the departure from Fokine's choreography. Bénois, the author of the scenario was responsible for the changes and for some of the new settings. The three chief puppets no longer were in agitation on their iron feet. The old steps, the old gestures and grimaces regulated by Fokine, were no more seen. The ballet mistress danced well enough, but with too many entrechats and figures which were out of keeping with the stiff and barren movements of a puppet. Hardly anything remained of Pétrouchka's mute monologue and the Moor no longer flat on his belly adored a coconut. The famous entrance of the ballerina, the solo with trumpet, had became a *pas de deux*.

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Moleux, G.
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Dufresne, G.
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Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

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Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

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Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
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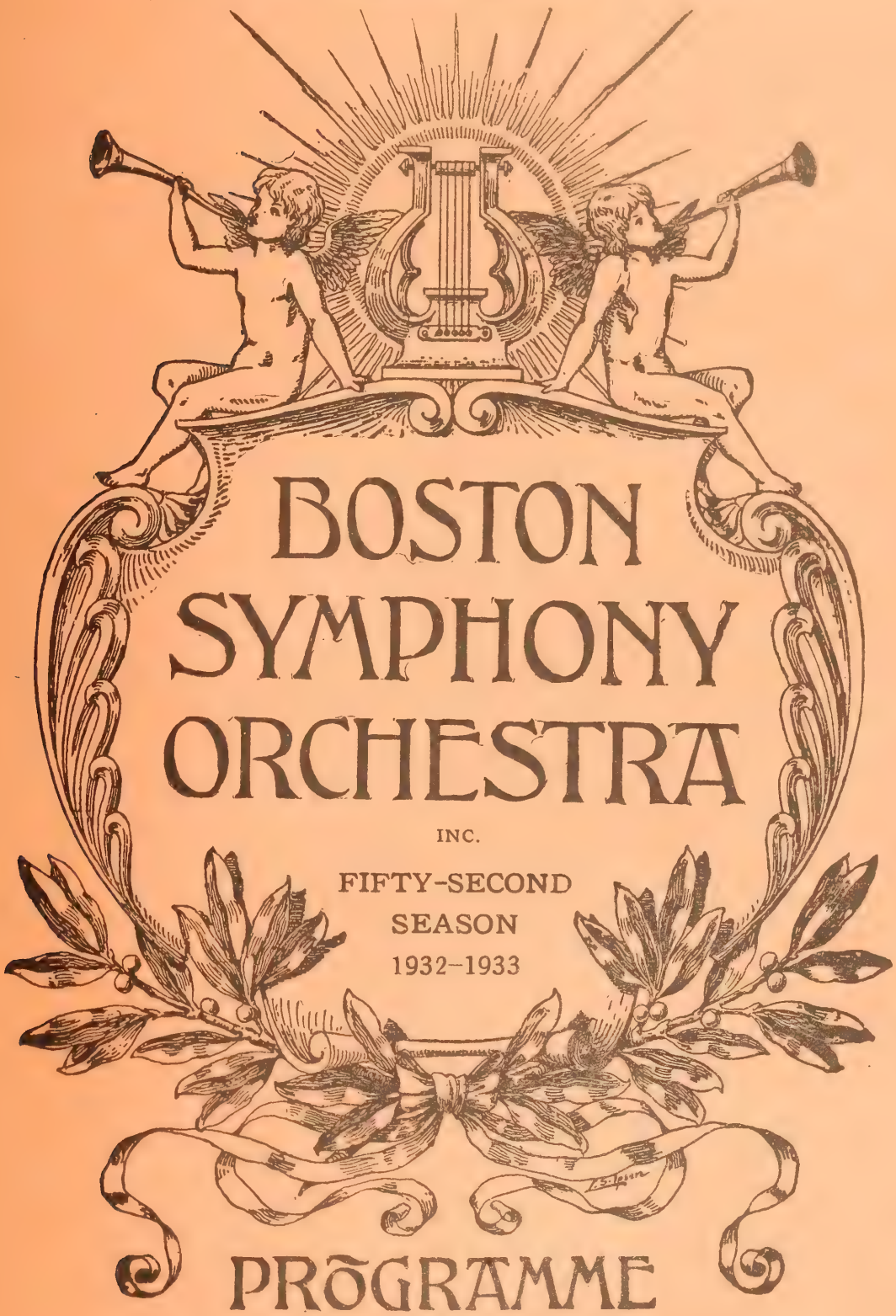

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Dr. SERGE KOUSSEVITZKY, Conductor

FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 9

AT 8.00

PROGRAMME

Mozart . . . . . "Eine Kleine Nacht Musik," Serenade for String Orchestra (K. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Delius . . . . . "Brigg Fair," an English Rhapsody

Wagner . . . . . "Forest Murmurs" from "Siegfried"

Wagner . . . . . Overture to "Der Fliegende Holländer"

Sibelius . . . . . Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission of ten minutes before the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

1. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Brigg Fair; an English Rhapsody for Orchestra

Frederick Delius

(Born at Bradford, Yorkshire, England, on January 29, 1863; living at Grez-sur-Loing (Seine-et-Marne), France)

This Rhapsody was performed for the first time at Liverpool, England. Granville Bantock conductor, on January 18, 1908. It was performed in New York by the Symphony Orchestra of that city, Walter Damrosch conductor, on November 6, 1910. The first performance in Boston was on December 23, 1910, Max Fiedler conductor. The programme also included Tchaikovsky's Symphony No. 5, E minor; Recitative, "E Susanna non vien'" and aria "Dove Sono" from "Le Nozze di Figaro" and Ophelia's Mad Scene from Ambroise Thomas' "Hamlet" (Mme. Melba), and the overture to "Der Freischütz."

The following folk-song "Brigg Fair" is printed on a page of the score which was published at Leipsic in 1910.

It was on the fift' of August,
  The weather fine and fair,
Unto Brigg Fair I did repair
  For love I was inclined.

I rose up with the lark in the morning,
  With my heart so full of glee,
Of thinking there to meet my dear
  Long time I wished to see.

I looked over my left shoulder
  To see whom I could see,
And there I spied my own true love
  Come tripping down to me.

I took hold of her lily-white hand,
  And merrily was her heart,
And now we're met together,
  I hope we ne'er shall part.

For its meeting is a pleasure
  And parting is a grief,
But an unconstant lover
  Is worse than a thief.

The green leaves they shall wither
And the branches they shall die
If ever I prove false to her,
To the girl that loves me.

The Rhapsody, dedicated to Percy Grainger, who found the folk song, is scored for sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, twelve double basses, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, one harp (or more), a set of three kettledrums, bass drum, triangle, three tubular bells in B, C, and D.

There is a short introduction, "Slow-Pastoral," with phrases as though improvised, for flutes and clarinet with harp arpeggios and sustained chords for muted strings. The chief theme, the folk-song, "with easy movement," 3-8 time is given to the oboe. This theme is developed. There is a section "slow and very quietly—4-4." After a pastoral phrase for flute an expressive melody is sung by muted first violins. The chief theme "with easy movement" appears, this time in augmentation, in the wood-wind. Another slow section, "with solemnity," melody for trumpet and trombone, has the character of a funeral chant. There is a return to the gay mood, with the chief theme fortissimo. The ending is at first broad and majestic for full orchestra. The music becomes softer and slower. The Rhapsody ends "very quietly" in B-flat major, with the chief theme now, in 3-4 time, for the oboe.

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In the summer of 1923, Percy Grainger spent several weeks with Delius. (In January of that year, concerts of works by Delius were given in several European cities and there was a Delius Festival at Frankfort.) Mr. Grainger wrote: "Poor Delius is terribly crippled, cannot write, and can hardly walk at all. I wrote down a whole score for him while I was there, and also rigged up a chair on poles in which we carried him around."

In 1929, there was a Delius Festival of six days in London, beginning with the concert on October 12. Sir Thomas Beecham was the conductor of the Festival concerts. As Delius is now blind, and half paralyzed, he has an amenuensis, a young English musician, Eric Fenby, who offered his services to the composer. Among the new works of Delius arising from this collaboration which, as Herbert Hughes well says, is "probably without parallel in the history of creative musical art," are "Fantastic Dance," for full orchestra; a setting for voice and piano of Verlaine's poem, "Avant que tu ne t'en ailles, pâle étoile du matin"; "Songs of Farewell" (text from poems by Walt Whitman:—"The musician's philosophy has never wavered and now as before proclaims in sounds of extraordinary loveliness its faith in beauty which is not that of the 'eternal feminine,' but of nature, of swaying forests and golden fields, of surging seas and spacious skies. Nor is there any essential difference in the method of presentation"); Sonata No. 3, for violin and piano; Air and Dance for string orchestra; a setting of Dowson's "Cynera," for baritone solo and orchestra; a setting of Henley's "A late lark twitters from the quiet skies," for tenor and orchestra.

Delius's greatest choral works "The Mass of Life," "Sea-Drift," and "Appalachia," have not been performed in Boston.

* * *

While he was in London for the Festival, he talked freely with Mr. C. W. Orr:

"Many young composers nowadays have undeniable cleverness, but lack real feeling and inspiration. They are obsessed with the idea of being original at all costs—they do not see that in spite of their 'wrong note' harmonies and 'jazzed' rhythms their work is as commonplace in essentials as that of the most hide-bound academic. Originality comes only when you have worked right through your influences and have learned to express your emotions in your own way. Superficial virtuosity will never conceal a lack of inventive power and ultimately results in complete sterility."

Speaking of the technique of composition, I once asked him if he had experienced any difficulty in composing in his early days. "I always had intense pleasure in composing," he replied, "but I found writing harmony exercises a great trial, and I don't know even now if this drudgery was much good to me! I think it is better for a young student to learn to write fugues and double-fugues to acquire a mastery of his medium, rather than work at harmony exercises. Harmony is primarily a matter of instinct; it is the ear, and not the textbooks, that should guide one as to what 'sounds right.' But the study of counterpoint has decided value as a means of acquiring technical ease and finish."

He has equally definite views on the question of style. "I cannot conceive why a composer should try to write in any particular style—it only results in his becoming a mere imitator of this or that 'school.' Style is simply the manner in which you choose to express your emotions through the medium of music, and should be entirely the result of following your own inclinations. Otherwise you will never attain to any intensity of expression and emotion—*the two most essential things in music.*" On another occasion he writes, "Avoid all theories about music: they lead nowhere and have nothing to do

with the root of the matter. If you have something to say you will say it; if not, no amount of theories and axioms will help you. The less a composer has to say the more he will try to explain his music."

Having been absent from England for nearly ten years, he has not been able to keep in close touch with all the developments in British music, but he is convinced that there is plenty of talent among young English composers. "But I hope they will not allow themselves to be influenced by certain Continental examples," he says. "There is nothing to be gained by imitating those groups who have made a deliberate cult of the bizarre and the ugly in music, and I trust that English composers have too much common sense to be led away by this foolishness."

* * *

At Grez, before he set out for the Festival, he freed his mind about jazz to the representative of a Gramophone Company:

"Delius admits that he is a self-taught musician," the official said yesterday, "and says he owes a great debt to the negro music which he first heard when he was working on an orange grove in Florida in the 'eighties. His orange plantation was on the River St. Johns, and Delius used to sit at nightfall on the wide verandah, smoking and listening to the beautiful, harmonious singing of the negroes. After hearing only such choral music as 'The Messiah' and 'Elijah' in England, this natural music made a deep impression on him.

"To quote the musician's own words: 'I loved it, and I began to write music seriously myself. Night falls quickly there, and the native voices, always in harmony, sounded very lovely. It was mostly religious or gay music, but by no means like the negro spirituals sung by one man or woman, which are so often broadcast from London today. It was much more harmonious. I felt that here was a people who really felt the emotion of music, as I feel now that this mad jazz has nothing to do with the negro. Jazz is an invention

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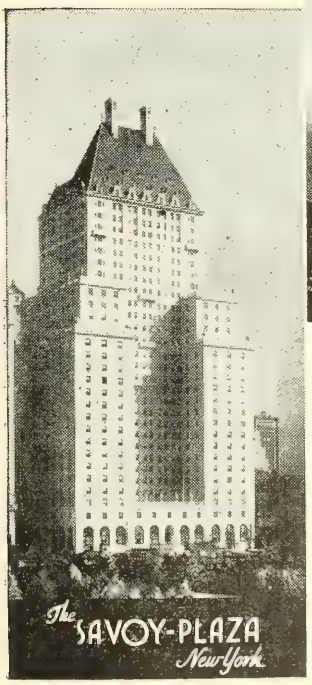

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of so-called Americans who have taken ragtime and pretend that it is negro music. This awful invention has had a shocking effect on Europe.

"'What could be worse,' Delius continued, 'than the spectacle of serious musicians trying to imitate jazz? To imitate jazz is as bad as imitating the "atonal" music invented by Schonberg and company. Worst of all, I see that that the young English musicians are being influenced by what I call this "wrong note" school of music.

"'The only way for any man to write music is to follow the line of his own feelings and not imitate foreigners or anyone else. Such ugliness as is heard in some of the modern music now being written in England and Germany and France can only reveal an extremely ugly soul. It is atrociously monstrous and ugly.

"'In my opinion, the adherents of the "wrong note" school are merely sensationalists. Stravinsky himself is a very good example of a clever man writing excellent ballet music, but he, too, is affected with this craving for sensationalism. He became more and more sensational until at last he shouted to his followers, "Go back to Bach," and wrote the dullest sort of Bacho-Handelian music, which, if he had produced it earlier, would have been completely ignored. Music never went back to anything—if it did it only showed that it was on the wrong road.

"'All you have to do if you wish to write music is to go on and follow your inspiration—if you have any. But there is very little inspiration in music today. It always has been rare. Since Bach—in the past 150 years or so—the world has had only a dozen composers of genius, all of whom produced bigger-sized music than is being written today. Yet today we are expected to hail dozens.

"'We are living in a bad epoch for the arts. A craze for sensation has affected the young. They wish to become celebrities at twenty-five. A journalism of the arts is in progress, and it is having a deplorable effect on English music. But none of these young geniuses will produce anything of permanent value until he has found himself. They must dig inwardly and get rid of all the dross and find the pure metal—if any. If not, they would be better employed digging their gardens or doing some really useful work.'"

* * *

These works by Delius have been performed in Boston at the concerts of the Boston Symphony Orchestra:

1909: November 26. "Paris: A Night Piece."
1910: December 2. "Brigg Fair."
1912: April 19. "In a Summer Garden."
1918: April 19. "In a Summer Garden."
1920: December 23. A Dance Rhapsody.
1926: January 22. "On Hearing the First Cuckoo in Spring."
1927: March 4. The Song of the High Hills. Mixed chorus and orchestra.
1928: January 20. Intermezzo, The Walk to the Paradise, from the opera "A Village Romeo and Juliet."
1933: January 20. "On Hearing the First Cuckoo in Spring."

* * *

DELIUS: HIS METHOD AND HIS MUSIC

(N. C. in the *Manchester Guardian* of October 18, 1929)

It would be very easy to incur the wrath of Mr. Ernest Newman in writing about Delius. More, perhaps, than by any other composer, a musical critic is tempted by Delius to produce literary "flummery"—vague meanderings about translucent harmonies, dawns that shimmer, and white pools of peace. Even Mr. Philip Heseltine, best of all of Delius's commentators, allows his subject to lead him into purple but musically inarticulate passages such as this: "In this music ["Sea Drift"] we seem to hear the very quin-

tessence of all the sorrow and unrest that man can feel because of love. It is the veritable drama of love and death. . . ."

The critic's difficulty with Delius is to give to the lay public, without the aid of musical illustrations, some idea of the style and the poetic significance of a composer who is quite unlike any other in his technical means of expression and in his emotional reactions to the art of music—his use of it as a means of self-expression. To discuss a work of Delius purely *qua* music would not get us all the way; on the other hand, we are not much the wiser when we are told that Delius is a mystic. A man might be beatific with mysticism and yet write bad music, just as a man might exploit cadences of descending sevenths (as Delius does) and yet fail entirely to force his music upon our attention. Difficult the task, indeed; but at this time of homage to Delius some effort must be made by all of us to show exactly where Delius is different from the rest of the great music-makers, and why his music is not only different, but beautiful.

To describe to the layman Delius's technical apparatus, his style of expression, is almost impossible, for the simple reason that, as I have suggested, there is nothing else in music to which we can compare it. During the last half-century and more, music has developed along two main tracks, and Delius has avoided both. We can call these the tracks of symphonic and of illustrative music—music "absolute" and "programme" music. On the one hand we have had development (or derivations) from the classical forms. The first condition of these classical forms is thematic statement, contrast, transformation, and a final synthesis—the rhythm and harmony being products of the melodic idea and sequence. It is fairly well known that Delius has written few if any masterpieces of music in which a classical formalism is observed. As I will try to explain later, Delius is a writer whose music lives less in contrasts of thematic material (which of course are indispensable to the "absolute" forms of music) than in a homogeneous continuity or enlargement of melodic phrase and harmonic texture. Had Delius written nothing but his works in sonata or concerto form we should not today be hailing him a master.

But while even the layman is aware that Delius's music turns away from the traditional moulds, too many folk (musicians included) jump to the view that Delius is a tone-painter, an "impressionist," a maker of "programme music." The truth is that Delius at his most typical is a writer of music pure and undefiled. If you do not respond *musically* to "Brigg Fair," to "Sea Drift," to the "Mass of Life," to "In a Summer Garden," or even to the opera "A Village Romeo and Juliet," you will get little satisfaction out of Delius. There is no listening to Delius in terms of the realism of a Strauss on the one hand, or on the other hand in terms of the very tangible impressionism of a Debussy. In Strauss there are concrete images, literary and dramatic, to stir the imagination of the non-musical mind; in Debussy the languorous atmosphere of "L'Après-midi" is entirely tangible, and evocative of poetic as distinct from purely musical associations. With Delius it is music or nothing. The words of Whitman, in "Sea Drift," will not help you to enjoyment unless you also can follow the music's essence, its subtle and long-

lengthened melodies, its instrumental and vocal combinations, all of which are woven into a texture that can be sensed æsthetically only by the musical faculty, and by no other faculty whatsoever.

If we look at one of Delius's loveliest but simplest works, "In a Summer Garden" (I choose this work because it is one of the best known), we can get a good notion of those traits in his style which are the most important, the most original. A realist, or an impressionist, could hardly have written to such a title without a few touches of realism, or (to suggest a less stark method) "pictorialism." A Debussy would have given us a summer heat and languor which could have been felt physically. There is no tone painting in the "Summer Garden" of Delius; the wood wind's delicious flutterings at the outset might possibly hint of bird music to many listeners, but they are not essential parts of the texture; they are exquisite decorations upon it. The work begins with a melody which Grieg could easily have composed. Delius makes it his own by quickly drawing it into the tissue of the orchestra, until it is perceived only as we perceive a single strand of a texture; or, rather, we see it as though lapped by waves of sound—washed in them. The melody is lost, but—and here is the secret of Delius's way of sustaining his form—other melodies grow out of it; fragments are used almost as motives; the thought is continuous; the melody is but one factor in a process of musical thinking and feeling which works according to the comprehensive logic of changeful emotion, in which the "what comes next" is spontaneously prompted from Delius's heart and not by a logic taught formally in the schools. The other musical factors—rhythm and harmony—are inseparable from the melodic idea. Harmony in Delius does not support, by blocks, a melodic line, nor is the rhythm an effect of the recurrent stresses of harmonic supports. Delius's melodies—and, contrary to the general idea, his music is full of tunes that can be whistled—possess a lovely trick of dissolving the moment you have heard them, dissolving into a harmony of which it is difficult to name the tonal centre. This, of course, is due to the well-known chromaticism of Delius, and, of course, none of the conventional measured rhythms of music could go with it. As well might we try to measure and fit into bar-divisions the rhythm of changing light. Harmonic variation, as Mr. Heseltine has acutely written, takes the place in Delius of the usual linear thematic developments. But I find it hard to agree with Mr. Heseltine that melody in Delius is dependent upon and conditioned by its harmonic background. In my ears, there is in Delius no one dominating factor, melodic, rhythmical, or harmonic; all of these factors mingle in one another's being: we can only speak of a texture—which, indeed, is the texture of one of the purest musical natures mankind has ever known.

In the whole of the "Summer Garden," as I say, there is no tone painting. It gives us not the scene but the mind and heart of the artist in the scene, or rather after the scene and the hour have passed forever. Nearly all of Delius's music recollects emotion in tranquillity. The sudden climaxes of passion—and we get one of the most beautiful in all music in the "Summer Garden"—

are not climaxes caused by excitement of blood or nerve; they do not work us up into a physical elevation or activity. They are the climaxes of a mind moved by the poetry that comes of beauty remembered. Delius is always reminding us that beauty is born by contemplation after the event, not while it is vigorously growing and taking shape before us. It is the "timelessness" of Delius's music that gives us the impression of its all-pervading beauty, for beauty is what is left for us when the show of life has passed on. Experiences have all sorts of values and significances while they are actually happening to us; the poet after they have ceased actively to set into vibration his common or garden physical sensations, which have, like any other man's, their use "values"—then it is that he is interested only in the beauty that remains. Other composers are more human than Delius, because their music contains the dynamics of life and action felt immediately—now! Delius seems almost always to be aloof from the life active—life which, because it *is* active, is transitory. His music's most unique quality is what I can only, for want of a better word, call "bloom." And by that I mean an essential peacefulness, a poise won by poetic contemplation.

Delius has so refined his emotional experiences down to sheer musical sensibility that some of us would welcome in a score by him an occasional roughness or even harshness. Even in "Brigg Fair" the flesh-and-blood jollity of countryside revels is forgotten; the music tells us only of the bloom that was on the hour, long ago. A study of "Brigg Fair," from the passage marked Lento molto tranquillato, where the tempo changes to 4-4 time, to the close of the climax which leads to the transformation of the main theme into a new melody for trumpet and trombone, with an occasional toll of the bell—a study of this indescribably beautiful passage will bring us into the very heart of Delius the composer and Delius the man. Here, especially, we can look into his rhythmical fluidity, the sign of a musical sensibility that would have been dispersed by the ordinary recurrent rhythms of music.

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During the festival which is now being given in London, opportunities will occur for discussion of the full-scale works of Delius. After many years of neglect Delius now is coming into his own. Reaction at such a time may easily lead criticism to excesses, at the extreme to the misunderstanding which for years has marked the reception of much of Delius's music. He may not be as big a figure in the music of tomorrow as he seems to some of us to be at the moment. Perhaps in the long run it is the artist of the broad and not only the intense appeal who lasts the longest. At the present time Delius's music is becoming loved, not merely liked, because in an age when most of the arts have little to do with beauty, but have apparently been overwhelmed by the complexity, the cynicism, and even the hastiness and noise of modern civilization—in this age Delius has made for us a music which is serene and never unbeautiful.

"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B♭ major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide, Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

Overture to "Der fliegende Holländer" ("The Flying Dutchman") . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. The storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad. It is worked up energetically.

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

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According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos.

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

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* *

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).

*
* *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in

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a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion to sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

* * *

Mr. Ernest Newman, apropos of a performance in London of this Second Symphony, wrote in the *Sunday Times* of October 30, 1932: "I said in a recent article that the most satisfactory conductor of Sibelius is still the seventy-six-years-old Kajanus"*—Mr. Newman has probably never heard a symphony by Sibelius conducted either by Dr. Koussevitzky, Mr. Toscanini or Mr. Stokowski. "I was more than ever confirmed in that opinion on Monday evening. Kajanus is himself a Finn; he has grown up in the same musical and general cultural environment as Sibelius; he has been the composer's intimate for something like half a century. Other conductors may do what they like with Sibelius's music; but at present no student of him can help feeling that in the performances of old Kajanus, lacking in virtuosity as they appear on the surface to be, we have the real Sibelius. I do not say that we shall never get better performances than his: on the contrary, the same understanding, plus fifty per cent. more virtuosity and minus some thirty years in the matter

*Robert Kajanus was born at Helsingfors on December 3, 1856. He studied at the Leipsic Conservatory (E. F. Richter, Jadassohn, and Reinecke were his teachers), and later at Paris and Dresden. He founded at Helsingfors in 1886 an Orchestral School and a Symphony Chorus. He developed from the Orchestral Society the present Philharmonic Society, which gives concerts at regular intervals. At these concerts he has given important works, among them Beethoven's Ninth Symphony and Missa Solemnis and Berlioz's "Damnation of Faust." In 1897 he was appointed music director of the University; in 1908, he was given the title Professor, and in 1915 he was made an associate of the Royal Academy of Music at Stockholm. Among his compositions are two Finnish Rhapsodies; symphonic poems, "Aino" (with chorus) and "Kullervo," the orchestral suite "Sommererinnerungen," choral works, songs, and piano pieces.

of age, would produce even better results. But that Kajanus's Sibelius is, in essence, the real Sibelius, I am certain; and I am equally certain that what we were given the other evening was very far removed at many points from the real Sibelius.

"To begin with, the tempi were often wrong in themselves, as well as being subjected to too many arbitrary inner modifications. It is easy, of course, to quarrel with a conductor over his tempi, and in most cases futile, for there is generally as much to be said on the one side as on the other. But when we find, as we did on Monday, that the tempi were markedly different from those of Kajanus, when we reflect that Kajanus is Sibelius's own choice as a conductor of his works, and when we feel, after some thirty years' experience of our own of this Second Symphony, that Kajanus's tempi are peculiarly right, we are bound to say that, in our opinion, such a reading as that of Monday was mostly wrong.

"Even more trying than the tempi were the finicking ornaments applied to many passages. Sibelius, I repeat, must be played in terms of himself. He is hard, strong, unaccommodating, at times harsh, at others savage, at others elemental—a voice, it would almost seem, from a wilder and severer world, that belongs almost to the prehistoric past. There are things in the slow movement of this second symphony to which there is nothing corresponding in the actual experience of the ordinary European of today. Above all, Sibelius is never sentimental, never self-conscious or self-approving. It appears to me, therefore, to be fundamentally wrong to lard his melodies with effects that are the direct product of the self-consciousness, the self approbation, and the sentimentality that crept into music about the beginning of the nineteenth century. Why, for example, Sir Hamilton Harty should phrase the 12/4 oboe melody of the Trio of the third movement with a sort of Chopin rubato is more than I can understand.

"Some music is improved by being handled in this way; but to apply these and similar airs and graces to music like that of Sibelius is, in my opinion, to deface it. You do not improve the granite front of a great stark building by tying pretty ribbons to the columns of it: you do not bring out the real quality of a magnificent nor'easter by sending whiffs of attar of roses down it. All in all, I felt last Monday that any musical Finn who might have been in the audience would have had every justification for holding that we British are no better at Sibelius than the Germans are at Elgar or Delius."

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WITH HISTORICAL AND DESCRIPTIVE
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THURSDAY EVENING, FEBRUARY 23

AT 8.00

PROGRAMME

Haydn . . Symphony in G major, "The Surprise" (B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Liszt . . . . . Pianoforte Concerto in E-flat, No. 1

Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

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Symphony, G major, "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. '*Ancora! ancora!*' was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

*
* *

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings.

The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante

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in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord. Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

Concerto in E-flat major, No. 1, for Pianoforte and Orchestra

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31, 1886)

This concerto was completed probably in 1848 or 1849, from sketches made in the early forties. According to a letter of Hans von Bülow's, the concerto was completed in June, 1849. Revised in 1853, it was published in 1857. The first performance was at Weimar, at a Court concert in the hall of the Grand Duke's palace (during the Berlioz week), on February 17, 1855; Liszt, pianist; Bülow, conductor. The first performance at a concert of the Philharmonic Society of New York was on April 20, 1867, when S. B. Mills was the pianist. There was a performance before that in New York, on December 2, 1865. The concerto is dedicated to Henri Litolff. The orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, cymbals, triangle, and the usual strings.

The form is free. A few important themes are exposed, developed; they undergo many transformations in rhythm and tempo. The first and leading theme is at once given out imperatively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing: "Das versteht ihr alle nicht!"—according to Bülow and Ramann, "Ihr Könnt alle nichts." This theme may be taken as the motto of the concerto.

Allegro maestoso, tempo giusto, 4-4. The second theme, B major, Quasi adagio, 12-8, is first announced by muted violoncellos and double-basses, and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section. The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual motive. The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

The introduction of a triangle in the score caused great offense in Vienna. Hanslick damned the work by characterizing it as a "Triangle Concerto," when Pruckner played it there in the season of 1856–57. It was not heard again in that city until 1869, when Sophie Menter insisted on playing it. Liszt wrote a letter in 1857 describing the concerto and defending his use of the triangle.

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ENTR'ACTE

SINGING AND SINGERS

By William J. Henderson

(*The Sun*, New York, December 13, 1930)

Marching down the sunlit path of long musical years, the writer has many, many times wished that something might be done to prevent the study of music by young persons who have no faintest chance of success. The wish was never more fervent than it is now when thousands and thousands are crowding the conservatories. None of them studies music for sheer love of it or with the desire to become an accomplished amateur. They are all going to be professionals—and that at a time when the openings for professional musicians are fewer than they have ever been before and are likely to become even fewer than they are now.

Thousands of young men and women who have a real love for music are studying under the lamentable delusion that the love is talent. This is little short of tragic, for it means that bitter disappointment and lifelong disillusionment are going to be the fate of a countless company of hopeful aspirants. Much good might be accomplished if these young persons could clarify their conceptions of success.

There are two kinds of success possible for them. Most of them are keeping continually before their minds the first kind, which means making money. The minority cherishes the thought of the second kind, which consists in becoming a genuinely great artist. It is not impossible to have both kinds. In fact, the greatest artists before the public all earn good incomes. But to become a genuinely great artist requires far more than a love—even a passionate love —for music.

This is a love often unrequited. The passionate lover too frequently fails to understand the adored one and finds himself rejected. It needs creative imagination to win the heart of music, and an appalling percentage of music students have no imagination at all. They acquire technical facility on their instruments and a good grasp of their theoretical work; but the printed page of a composition remains a foreign language, which they cannot translate to an audience.

There is much talk about talent and genius. Neither one has ever been quite clearly defined. But doubtless most of us will agree that genius is a super-something. The possessor of it is a superman. We need not concern ourselves with him at the moment. We may confine ourselves to the girl or boy of talent.

At the risk of being tiresome the writer must revert to a subject he has discussed many times. The best illustration of the student of music who goes boldly forward to certain failure is the singer. It is taken for granted by millions of fairly intelligent people that a good singing voice makes a singer. It can be conclusively proved that it does not. The public knows nothing about singing. It rarely even knows when a singer is singing out of tune, which is the first and most unpardonable of all vocal offenses. It has no knowledge

of style. It knows nothing of technic. Ninety per cent. of the persons in any audience have no idea whether the songs are correctly interpreted or not; they do not understand the language in which they are sung. This is doubly true at the opera, where more than half of the audience either does not know the story of the opera or has only a vague and partly incorrect version of it in mind. As for the significance of the dialogue, those are indeed few who catch it.

It is no wonder, then, that the immense army of music lovers believes that beauty of voice, and that alone, is needed to make a singer a public favorite. Yet the fallacy of the public's own creed can be proved out of the public's own mouth at any concert or opera performance.

If a singer sings out of tune, some will hear it. They do not know that it is singing out of tune that disturbs them. They invariably say: "What is the matter with her voice?" The writer has heard this hundreds of times. If the singer makes numerous bad attacks, phrases disjointedly, breathes laboriously, lacks a smooth legato, pushes holes through the register bridges or does not know how to produce the upper tones of the scales (as the vast majority of them do not) the auditor says precisely the same thing—"What is the matter with her voice?"

Therefore the singer who believes that voice and voice alone, without a sound technic behind it, can guarantee success, is facing a very unpleasant disillusionment. Some "get away with it" for a time, while the natural voice is fresh and vibrant, but the time is very short. But to the "average" concertgoer it is all voice.

"What is the matter with her voice?" she says to the critic.

"Nothing; it's a beautiful voice, but she does not know how to sing," answers the critic.

And to the inquirer that is a meaningless answer.

What is talent for singing? What first is talent for the violin or the piano? We should say that the fundamental element in talent for either was an imagination which creates in the mind an ideal of beautiful violin or piano tone. The ultimate aim of all

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technic is beautiful tone. It makes no difference to the sensitive music lover how fast a pianist plays or how many notes a violinist can grasp in a feat of double stopping if the sounds produced be disagreeable to the ear. A talent for singing begins with the same idea—beautiful vocal tone.

Unfortunately, nature bestows upon hundreds of young persons voices capable of producing beautiful tones, but without endowing these same persons with musical constitutions. In the world of music there is no one more hopelessly dull and stupid than the singer who can make pretty vocal sounds and do nothing beyond that. Singing is at this disadvantage, that the singer cannot hear himself exactly as others hear him. Think of the poor tone-maker, who has to rely wholly on his tone-making for his slender living, staggering along the steep highway of song without a coach. Some one has to teach him how to use every one of his pretty tones, because he would never by any chance discover the way for himself, and second because he will never—no, never—know precisely how he sounds to the world.

But when this tone-maker is brought to a suspicion that all is not right with her, there is always the helpful army of relatives and friends to fill the ear with false encouragement. Time and time again one goes to a song recital and finds a hall packed with friends and relatives who are distinctly not concertgoers, are totally unfamiliar with the conditions surrounding the musical world, ignorant of singing, strangers to the songs on the programme, but filled to the eyes with a brave determination to "put her over." They make a magnificent demonstration, work themselves up into a fine state of emotional excitement, go home thrilled by the spectacle of a triumph, and a week later are wondering why the musical world is not clamoring for Jane or Marguerite to come and get the engagements.

The chances are that the news has gone forth that Jane or Marguerite emits a series of beautiful tones without any imagination behind them and that after you have heard them for a quarter of an hour there is no reason why you should ever, ever hear them again.

When the case is that of a pianist or a violinist, it is none the less the same. The foundation of the technic and its ultimate object are still the creation of a beautiful tone and the preservation of it through any and all difficulties of passage work. Now books teem with stories of the immense labor of great men and how genius works harder than mere talent. Shelley said that God had given men arms long enough to reach the stars, if they would only stretch them out. But how does it happen that there is only one Hofmann, one Paderewski, one Heifetz, one Zimbalist? How does it happen that among the thousands of little boys studying violin in this country there is only one Menuhin, only one Ricci?

It is a monstrous error and injustice to all these students to say that they are not striving with all their might to be Paderewskis or Kreislers. Don't make any mistake about them; they work. What is missing? Just talent; that is all. They love music and they

SANDERS THEATRE :: CAMBRIDGE

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

Thursday Evening, March 9, 1933

AT EIGHT

would like to spend their lives performing it. Without doubt almost all of them could learn to play well enough to bring an artistic joy into their own lives and a pleasure into the lives of their friends. But when it comes to offering their wares in the market place, it is a very different matter. The world is not interested in them personally—only in the goods offered for sale. If these are not of the highest kind, the callous world goes on about its business and the would-be vendor is left unnoticed.

These girls and boys have worked hard. Indolence or inattention is not the cause of failure. The real cause is the absence of a real talent for music. The comparatively early acquisition of a glib facility in producing the tones of an instrument does not signify the presence of a talent. The tones must have something behind them, and that something is the intellectual conception of tone quality and the relation of tones in a melody—the meaning of melos. The secondary and musical meaning of the Greek word "melos" is song—a good thing to remember.

One would suppose that a singer would have less difficulty than other musical performers in ascertaining just what the relation of tones is, because the singer has text to guide him. But over and over again the chronicler hears singers delivering songs without apparently the slightest conception of the meaning of the words or the composer's plan in setting them. But this will never end. Papa and Mamma and Aunt Mary and the school-teacher and the minister and the city librarian's wife (who plays the organ in the Second church) have all said that Ethel has a voice and therefore she was selected by a Divine Providence to be a singer and must go to Paris to "have her voice trained."

"Did not Mlle. Sans-Sens have a beautiful voice?" asked a lady.

"Oh, yes," wearily answered the historian of failures.

"Then how is it she did not make a success?"

"Madame," replied the scribe, "that voice was very unfortunate. If it had been located in some one with brains, it might have accomplished something. But since it was in the throat of Mlle. Sans-Sens, its case was hopeless."

And the estimable lady goes away shaking her head in gentle protest, while the scribe meanders on up the Great White Way, saying to himself *"Was soll ich damit thun?"*

Symphony in D minor, for Orchestra . . . . César Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889. It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899 (Mr. Gericke, conductor), and it was also played at its concerts on December 23 of that year; February 11 and April 22, 1905; January

29, 1910; November 25, 1911; January 3, 1914; May 1, 1915; December 8, 1916; October 25, 1918; April 19, 1919; April 29, 1921; December 8, 1922 (Centennial of Franck); December 10, 1922; April 11, 1924; October 15, 1926; October 19, 1928; January 23, 1931; October 21, 1932. It was also played at the benefit concert to Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck* gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn of Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a

*Translated by Mrs. Newmarch.

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kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

D'Indy describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom. D'Indy says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and pianoforte, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the

years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspects and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Iræ*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.' "

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901; March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; February 19, 1926; March 18, 1932. The Adagio was played on December 23, 1921, in memory of Saint-Saëns. The symphony was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns. November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Iræ,*'—on the theme of the prose, *Dies Iræ.* Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain Masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Iræ," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

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Hansen, E.
Leibovici, J.
Cherkassky, P.
Mayer, P.
Bryant, M.
Murray, J.

Elcus, G.
Gundersen, R.
Mariotti, V.
Pinfield, C.
Zung, M.
Diamond, S.
Beale, M.
Del Sordo, R.

Lauga, N.
Kassman, N.
Fedorovsky, P.
Leveen, P.
Knudson. C.
Zide, L.
Stonestreet, L.
Erkelens, H.

Sauvlet, H.
Hamilton, V.
Tapley, R.
Gorodetzky, L.
Fiedler, B.
Messina, S.
Seiniger, S.

Resnikoff, V.
Eisler, D.

Violas.

Lefranc, J.
Artières, L.
Fiedler, A.

Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.

Bernard, A.
Van Wynbergen, C.
Deane, C.
Jacob, R.

Grover, H.
Werner, H.

Violoncellos.

Bedetti, J.
Zighera, A.

Langendoen, J.
Barth, C.

Chardon, Y.
Droeghmans, H.

Stockbridge, C.
Warnke, J.

Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.

Lemaire, J.
Moleux, G.

Ludwig, O.
Frankel, I.

Girard, H.
Dufresne, G.

Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
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Timpani.

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Percussion.

Sternburg, S.
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Snow, A.

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Mozart . . . "Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)

Schumann . . . . Concerto in A minor for Pianoforte and Orchestra, Op. 54

Tchaikovsky . . Symphony No. 5 in E minor, Op. 64

Soloist, MYRA HESS

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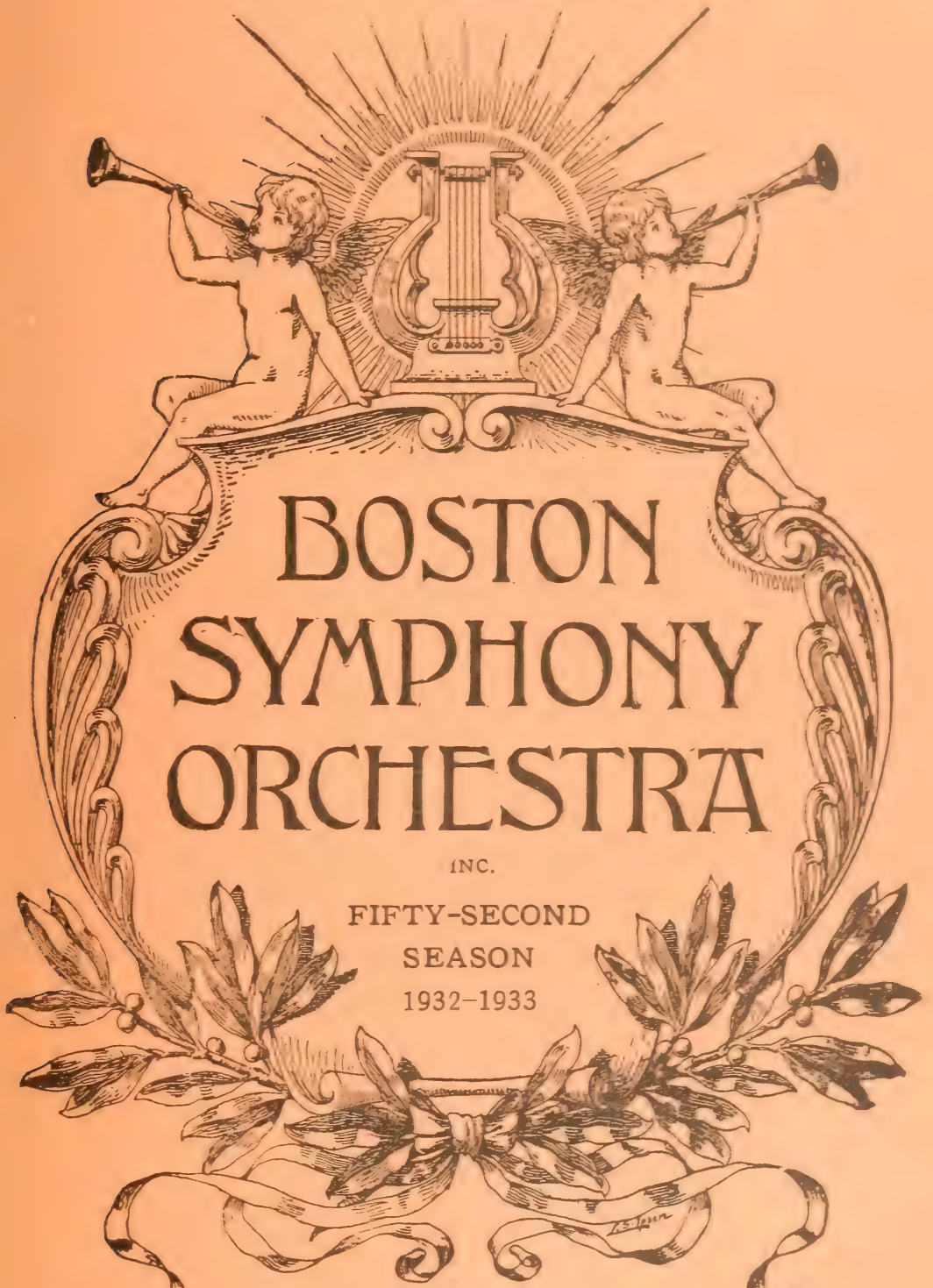
Thursday Evening, March 9, at 8.00



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FIFTY-SECOND SEASON

1932–1933

PROGRAMME

SYMPHONY HALL

Sunday Afternoon, March 12, at 3.30

ROLAND HAYES

PROGRAMME

I

"Lungi dal Caro Bene" .....Antonio Secchi (1761–1833)
"Gesellenreise" .....Mozart (Composed in Vienna, March 26, 1785)
"Per Pieta Non Ricercate," Concert Aria ..... Mozart

II

"Es Träumte Mir" .....Brahms
"Am Sonntag Morgen" .....Brahms
"Die Kränze" .....Brahms
"Auch Kleine Dinge" .....Hugo Wolf
"Benedeit Die Sel'ge Mutter" .....Hugo Wolf

III

"Nocturne" .....Franck
"Colloque Sentimentale" .....Debussy
"Je Garde une Medaille d'elle" .....Lili Boulanger
"My Little Pool" .....Slonimsky
"Phantoms" .....Griffes
"Requiem" .....J. E. Morhardt, Jr.

IV

Negro Spirituals

"Great Day"
"We Will Break Bread Together"
"Somebody's Knockin' "
"Poor Pilgrim"
"You Got to Die"

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Programme of the

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SEASON 1932-1933

THURSDAY EVENING, MARCH 9, at 8 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Fifty-second Season, 1932–1933

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SEVENTH CONCERT

THURSDAY EVENING, MARCH 9

AT 8.00

PROGRAMME

Schumann . . . . . Symphony in B-flat, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II.
IV. Allegro animato e grazioso.

Hill . . . . . Sinfonietta in one movement, Op. 37
(First Performance)

Glazounov . . . . Concerto for Violin with Orchestra, Op. 82

I. Moderato.
II. Andante.
III. Allegro.

Johann Strauss . . . . . "Frühlingstimmen" Waltzes

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There will be an intermission of ten minutes after Hill's "Sinfonietta"

Symphony No. 1, in B-flat major, Op. 38 . . Robert Schumann

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik,* founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone; "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Towards the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." On January 17–23, 1841, she wrote that it was not her week to keep the diary, "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished. I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor

Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by . . . gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26. "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27; Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie Liszt after the performance: "My husband's

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symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara; and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb und feucht,
Was hast Du all' mein Glück verscheucht?

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been turned into prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The late John Kautz, excellent pianist and teacher, of Albany (N. Y.), who knew Böttger, contributed some years ago the following note to the Programme Books of this orchestra: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved

out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?' "

"Adolph Böttger," wrote Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

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Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a vertible *tour de force,* reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald."

* * *

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

* * *

The symphony was first performed, from manuscript, at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . . *Haydn*
Adagio und Rondo from Concerto in F minor . . . . . *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) . . . . . *Gluck*
H. SCHMIDT.
Allegro . . . . . *R. Schumann*
{ Song without words . . . . . *Mendelssohn*
{ Piece . . . . . *Scarlatti*
CLARA SCHUMANN.
Symphony (MS.) . . . . . *R. Schumann*
Conducted by MENDELSSOHN.
Duo for Four Hands (new) . . . . . *Mendelssohn*
CLARA SCHUMANN and MENDELSSOHN.

"Widmung", "Der Löwenbraut" . . . . . *R. Schumann*
"Am Strande" . . . . . *C. Schumann*

Miss Schloss.

Duo Concertante for Melophone and Violoncello

Giulio Regondi and Joseph Lidle (*sic*).

Fantasie on Themes from "Moses" . . . . . *Thalberg*

Clara Schumann.

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

* * *

On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

* * *

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World,* the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Henry Fothergill Chorley was equally severe in the *Athenæum:*

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"Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees,—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks." The symphony was described by others as belonging to the "Broken Crockery School."

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert led by George Hainl on December 15, 1867. The critics praised the music; said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Emile Zola who, in his "L'Œuvre," put into the mouth of Gagnière:

"O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an

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ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

* * *

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. William Mason had heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason, New York, 1901, pp. 40, 41.)

John S. Dwight reviewed the performance in his *Journal of Music,* January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

* * *

The score is for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. It is dedicated to Friedrich August, King of Saxony.

Sinfonietta . . . . . Edward Burlingame Hill

(Born at Cambridge, Mass., on September 9, 1872; living at Cambridge)

Mr. Hill writes as follows:

"My Sinfonietta was composed in June–September, 1932. The score was finished in November of the same year. Last spring, Dr. Koussevitzky suggested my writing a symphony in one movement. The resulting material seemed to approach a sinfonietta rather than a symphony. The structural plan is as follows: Exposition with two themes and a conclusion, followed by a slow movement; this in turn leads without pause to the finale. Towards the end of the latter the principal theme of the first section returns by way of recapitulation. As in other recent orchestral pieces of mine, there is no descriptive background.

"The following instruments are used: four flutes (the fourth is interchangeable with piccolo), two oboes, English horn, three clarinets in B-flat and A, bass clarinet, two bassoons, contra-bassoon, six horns, three trumpets, three trombones, tuba, kettledrums, bass drum, cymbals, small drum, tambourine, tam-tam, triangle, piano, and the usual strings."

*
* *

Mr. Hill has been represented at the concerts of the Boston Symphony Orchestra in Boston as follows:

1916. March 24, "Parting of Lancelot and Guinevere."
1919. March 28, "Stevensoniana."
1920. October 29, "Fall of the House of Usher" (Poe).
1922. February 24, Waltzes for orchestra.
1924. March 21, "Stevensoniana," Suite No. 2; December 19, Scherzo for two pianos and orchestra.
1927. April 1, "Lilacs"* (Poem for orchestra) (Amy Lowell).
1928. March 30, Symphony, B-flat major.
1929. March 22, Symphony, B-flat major.
1930. May 2, "Lilacs." October 17, Ode (Poem by Robert Hillyer).
1931. February 27, Symphony No. 2, C major.

Concerto for Violin with Orchestra, Op. 82

Alexander Constantinovitch Glazounov

(Born at St. Petersburg (now Leningrad) on August 10, 1865; now living)

This concerto, composed in 1904–1905, was published in 1905. It is dedicated to Leopold Auer. The composer's intention was to have it first played in public by Auer, but hearing Mischa Elman taking a lesson with Auer, he was so impressed by the boy's talent that he asked the teacher to allow his pupil to produce the work.† The first public performance was in the Queen's Hall, London, October 17, 1905: Elman, violinist—he was then in his fifteenth year; Henry J.

*Performed at Cambridge by the Boston Symphony Orchestra on March 31, 1927.

† The *Musical Times*, reviewing the performance, stated that the concerto "is dedicated to M. Leopold Auer, who at the composer's request had undertaken to play it for the first time, but M. Glazounov, visiting the professor while he was giving Elman a lesson, was so impressed by his extraordinary ability that the composer asked M. Auer if he would allow Elman to give the first performance of the work, a request to which the distinguished violinist willingly assented."

Wood conductor. Auer was the first to play the concerto in Russia —at the last concert of the Imperial Musical Society at Leningrad in the season of 1904–1905. The first performance in the United States was by the Russian Symphony Society in New York on March 3, 1910; Mischa Elman, violinist.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 28, 1911: Efrem Zimbalist, violinist; Max Fiedler, conductor. Richard Burgin was the violinist at a concert of the Boston Symphony Orchestra on March 18, 1927; Dr. Koussevitzky, conductor.

The concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones (*poi*), kettledrums, campanelli (*poi*) triangle, cymbals, harp (*poi*), solo violin, and the usual strings. It is practically in four movements without interruption, Moderato, A minor, 4–4. The chief theme is of an expressive nature, announced at once by the solo violin with a light accompaniment, chiefly clarinets and bassoons. This theme recurs frequently. The second subject, a flowing one, is also given to the solo violin, Andante, D-flat, 3–4. This section, in aria form, is followed by an agitated section; then there is a return to the first movement. An elaborate cadenza leads to the Finale, Allegro, A major, 6–8. The chief theme is dialogued, at first by trumpets and violin. It is afterwards given out in an orchestral fortissimo. Other thematic material is of a joyous nature.

Frühlingstimmen (Voices of Spring) Waltzes, Op. 410

Johann Strauss

(Born at Vienna, on October 25, 1825; died at Vienna, on June 3, 1899)

These waltzes were played at a Pension Fund Concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on December 26, 1926. They appeared in Vienna, shortly after the production of Strauss' operetta "Der Lustige Krieg" (Theatre an der Wien, November 25, 1881). The Waltzes originally had words by Richard Genée. They are dedicated to the coloratura singer, Bianca Bianchini,* who sang them with great success at a concert in the Theater an der Wien, and later at The Royal Imperial Court Opera of Vienna, introducing them frequently in The Lesson Scene in the "Barber of Seville."

These waltzes were not appreciated at first by the great Viennese public, according to Ludwig Eisenberg, until "Baron Jean" a famous "Fiakerkunstpfeifer" took them up. They were very popular in Italy.

*Charitas Bianca Bianchini, whose real name was Bertha Schwarz, was born at Heidelberg, on January 28, 1858. She studied singing there with Music Director Wilczek, and later with Pauline Viardot in Paris, at the expense of Berrnhard Pollini, whose real name was Baruch Pohl. Born at Cologne in 1838, he came before the Cologne public as a baritone, but was better known as a director of Italian opera at Lemberg, St. Petersburg and Moscow. In 1874, he became the director of The Stadt Theatre at Hamburg. He died in Hamburg in 1897. He married Bianca some years before his death.

She made her début at Carlsruhe in 1873, as "Bärbchen" in "Figaro," sang in London; was engaged at Mannheim, then Carlsruhe, and in 1880 at Vienna. In 1902, she taught singing at the Munich Akademie der Tonkust, in the early twenties at the Salzburg Mozarteum.

Alfred Grünfeld, the pianist won friends for them by playing them in what were described as "The higher musical circles in Vienna." He also delighted in playing the "Fledermaus," also The Kaiser Waltzes.

* * *

Alfred Grünfeld, born at Prague, on July 4, 1852, studied at The Prague Conservatory and at Theodor Kullak's in Berlin, where he was appointed Royal Prussian Court Pianist. In 1913 he made Vienna his dwelling-place. Among his works are the operetta "Der Lebemann" (Vienna, 1903), the comic opera "Die Schönen von Fogaras" (Dresden, 1907), Hungarian Fantasia Op. 55 and other compositions for the piano. He came to Boston in the fall of 1891, and on October 30–31 played with the Boston Symphony Orchestra, Arthur Nikisch conductor, Rubinstein's Concerto in D minor, No. 4. (On November 12, 14, 18, 24 of that year, announced as "Court Pianist to the Emperors of Germany and Austria," he gave recitals in Boston Music Hall.) His playing of Rubinstein's concerto was described by the able critic Benjamin E. Woolf, in spite of the "energy and brilliance" displayed, as "tricky and cold." The four recitals were given by him and his brother, Heinrich, violoncellist, born at Prague on April 21, 1855.

Heinrich was not noted for his modesty. It is said that returning to Vienna from a concert tour he met Moriz Rosenthal in a café.

"Moriz, how much do you suppose I made on my last tour?"

"Half" was Moriz's reply.

* * *

The soloists at the Boston Symphony Orchestra's concerts in Boston for the season of 1891–2 were as follows: SOPRANOS: Mme. Fursch-Madi, Marguerite Hall, Mrs. Henschel, Lillian Nordica. CONTRALTO: Amelie Joachim. TENOR: William J. Winch. VIOLINISTS: Messrs. Adamowsky, Brodsky, Kneisel (violin, also viola), Loeffler (twice), Camilla Urso. VIOLONCELLO: Alwin Schroeder. PIANISTS: d'Albert, Mrs. Beach, Busoni, Grünfeld, Paderewski (December 4, his first appearance in Boston), Sherwood. FLUTE: Charles Molé. HARP: Heinrich Schuecker.

For Schumann's "Manfred," the soloists were: Mrs. Nikisch, Wyman, Messrs. William Heinrich, Meyn, Lamson, Sargent, Hay.

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Allard, R.
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Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Sanromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

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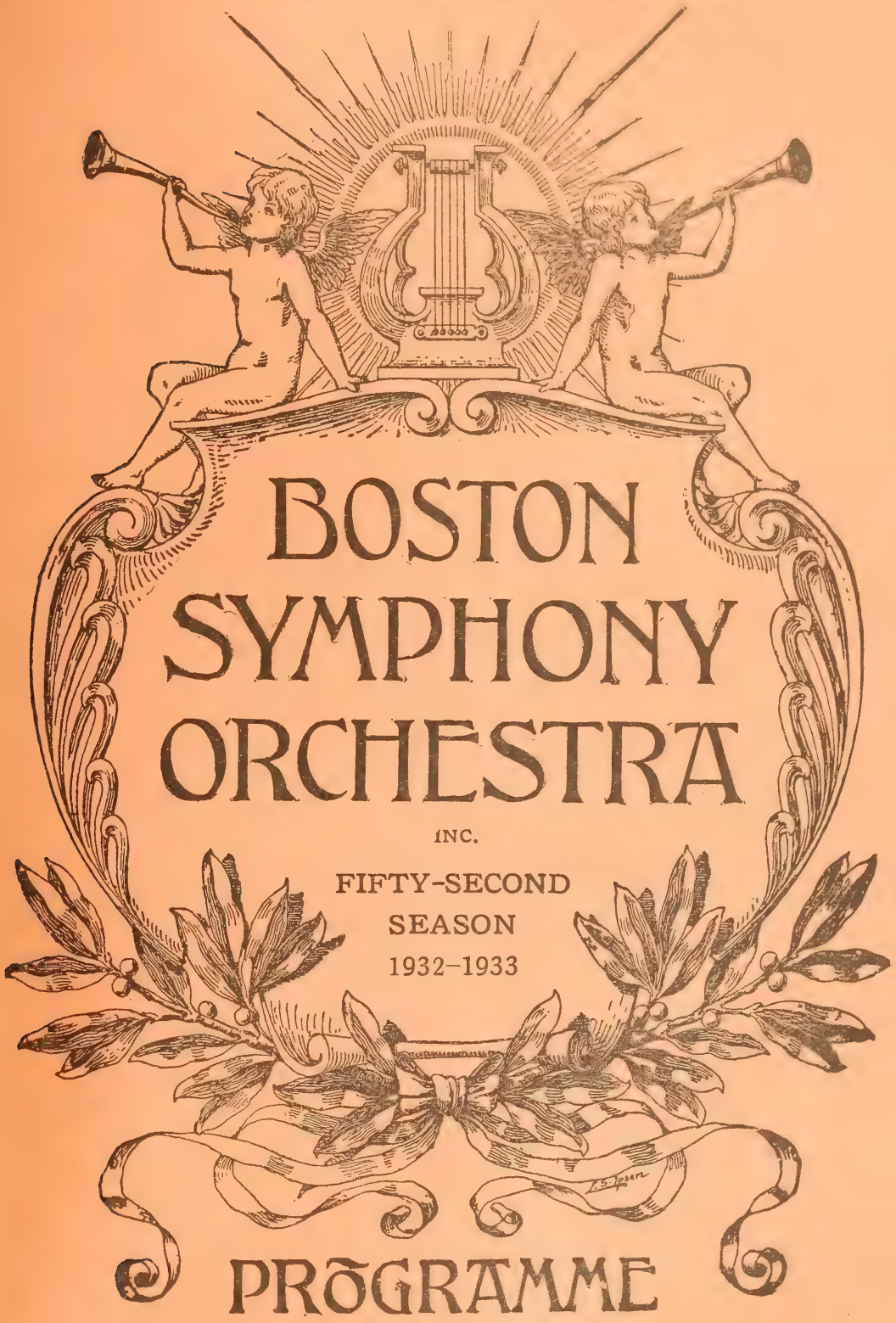

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INC.

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Programme of the

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SEASON 1932-1933

THURSDAY EVENING, APRIL 27, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

EIGHTH CONCERT

THURSDAY EVENING, APRIL 27

AT 8.00

Included in the BRAHMS FESTIVAL

PROGRAMME

Academic Festival Overture, Op. 80

Concerto for Violin and Violoncello with Orchestra, in A minor

Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

SOLOISTS

RICHARD BURGIN JEAN BEDETTI

There will be an intermission of ten minutes before the symphony

ACADEMIC FESTIVAL OVERTURE, OP. 80 . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms wrote two overtures in the summer of 1880 at Ischl—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic"; as Reimann says, "The satyr-play followed the tragedy." It is said by Heuberger that Brahms wrote two "Academic Festival Overtures"; so he must have destroyed one of them. The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879)*; this overture was the expression of his thanks. The Rector and Senate

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctortitate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)" Brahms in 1877 had received the title of Mus. Doc. from the University of Cambridge, England.

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and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skillfully made potpourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen—at the university made famous by Canning's poem:

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U—
> niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described

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it as a "very jolly potpourri on students' songs à la Suppé"*; and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced in Binzer's "Wir hatten gebauet ein stattliches Haus"†: "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a

*Franz Suppé (1819–1895), theatre conductor and voluminous composer, wrote serious works of worth, but was best known by his operettas, which had a world-wide popularity, as "Fatinitza" (1876), "Boccaccio" (1879). He wrote for the stage no less than 211 works—among them 31 operettas, music for 180 farces, ballets, etc. He was probably first known in this country by the overture to the play, "Poet and Peasant." There is a statue over his grave in Vienna. Otto Keller wrote his life. Suppé's full name was Francesco Ezechiele Ermenegildo Cavaliere Suppe Demelli. Born at Spalato, he died at Vienna. A pupil of Sechter and Seyfried at the Vienna Conservatory, he received valuable advice from Donizetti.

† "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes. The music is by Friedrich Silcher, who was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

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peculiarly stately effect. The melody of "Der Landesvater"* is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"† (Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by violoncellos and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe,* and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"‡ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

*"Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

† "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

‡There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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*
* *

This overture is "the half-sad, half-solemn retrospect of a mature man looking back over his own vanished youth and the fun of his glorious student days* rather than an exuberant, boisterous piece of student life in the present. This is at once evident from the significant stress laid upon its meditative parts, which, in the whole of the first third of it, seem, as it were, to force themselves to take a humorous turn by an effort. It is in this blend of past and present, of seriousness and jollity, sadness and exuberance, that the peculiar beauty of this overture consists, as well as the human and poetic charm which are all its own. It does not, indeed, advance matters much to know which German student songs have been made use of. . . . For all the simplicity and fidelity to the originals of their setting, the artistic form imparted to them by means of tone-color is so subtle that we only notice, as it were, half-consciously, how, in their very choice, the comical humor of the descent of the young foxes seems to be fully counterbalanced, if not outweighed, by the solemn, chivalrous pride of the 'Landesvater' the stately and restrained rejoicing of the hymnlike 'Gaudeamus', and the earnest, patriotic devotion of 'Ich hab' mich ergeben.' "—"Brahms," by Walter Niemann.

*But Brahms himself knew not those days.—P. H.

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Concerto in A minor for Violin and Violoncello, Op. 102

Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms visited Italy in the spring of 1887. He spent the summer of that year at Thun, Switzerland, where he wrote this concerto and the gypsy songs for four solo voices with pianoforte accompaniment (Op. 193). In a letter written to Elisabeth von Herzogenberg, dated Thun, July 20, 1887, he referred to this concerto: "I can give you nothing worth calling information about the undersigned musician. True, he is now writing down a thing that does not figure in his catalogue—but neither does it figure in other persons'! I leave you to guess the particular form of idiocy."

Miss May says in her Life of Brahms that the concerto was first performed in Cologne, October 15, 1887; but Brahms wrote to Mrs. von Herzogenberg from Vienna on that day: "How I wish I could offer you any little pleasure or distraction! The concerto could only be the latter at best. Perhaps I may send it to you from Cologne, which is my destination to-day."

The concerto was performed privately, immediately after it was completed, in the Louis Quinze room of the Baden-Baden Kurhaus, when the solo parts were played by Joachim and Hausmann. Brahms conducted. The first public performance was at Cologne, October 18, 1887, with the same players and conductor. The concerto was performed in like manner at Frankfort, November 18 of the same year and two days later at Basle. Miss May mentions a performance at Wiesbaden, November 17. The concerto was performed at Leipsic in the Gewandhaus, January 1, 1888, with the same players, and Brahms conducted. There was a performance at

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Meiningen, December 25, 1887, and at Stuttgart in June, 1888. Other early performances were by the Berlin Philharmonic Society, led by von Bülow, February 6, 1888; at London Symphony concerts, led by Henschel, February 15 and 21, 1888; at the Philharmonic concert in Vienna, led by Richter, December 23, 1888. The solos were played at all these concerts by Joachim and Hausmann.

The concerto was published in 1888. Brahms wrote on a copy presented by him to Joachim: "To him for whom it was written."

The first performance in America was at Theodore Thomas's Symphony Concert in New York, January 5, 1889, when it was played by Max Bendix and Victor Herbert. It was first played in Boston at a Symphony concert, November 18, 1893, by Messrs. Kneisel and Schroeder; it was one of the pieces performed by this orchestra at the concert in memory of Brahms, April 10, 1897, when the solo players were Messrs. Kneisel and Schroeder. They played it at the concert of the Boston Symphony Orchestra in Boston, February 1, 1902. Willy Hess and Alwin Schroeder played it at a concert of the Boston Symphony Orchestra, January 22, 1910, and on February 24, 1917, Anton Witek and Heinrich Warnke played it.

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even

List of Works Performed at these Concerts during the Season of 1932-1933

Beethoven		
	Symphony No. 7 in A major, Op. 92	II. November 3
Brahms		
	Symphony No. 2 in D major, Op. 73	I. October 13
	Academic Festival Overture	VIII. April 27
	Concerto for Violin and 'Cello Soloists: Richard Burgin, Jean Bedetti	VIII. April 27
	Symphony No. 1 in C minor	VIII. April 27
Debussy		
	"Prelude to the Afternoon of a Faun" (Eclogue by S. Mallarmé)	I. October 13
Delius		
	"Brigg Fair," an English Rhapsody	V. February 9
Franck		
	Symphony in D minor	VI. February 23
Glazounov		
	Concerto for Violin with Orchestra, Op. 82 Soloist: Richard Burgin	VII. March 9
Handel		
	Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10	I. October 13
Haydn		
	Symphony in G major, "The Surprise" (B. & H. No. 6)	VI. February 23
Hill		
	Sinfonietta in one movement, Op. 37 (First Performance)	VII. March 9
Liszt		
	Pianoforte Concerto in E-flat, No. 1 Soloist: Gladys Heathcock	VI. February 23
Moussorgsky		
	"Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain") Orchestral Fantasy	IV. January 12
Mozart		
	Serenade for Wind Instruments in B-flat (Koechel No. 361)	III. December 8
	"Eine Kleine Nacht Musik," Serenade for String Orchestra (K. 525)	V. February 9
Schubert		
	Symphony in C major, No. 7	III. December 8
Schumann		
	Symphony in B-flat, No. 1, Op. 38	VII. March 9
Sibelius		
	Symphony No. 2 in D major, Op. 43	V. February 9
Strauss		
	"Don Juan," Tone Poem, Op. 20 (after Lenau)	II. November 3
Johann Strauss		
	"Frühlingstimmen" Waltzes	VII. March 9
Stravinsky		
	Suite from the Ballet, "Petrouchka" Piano: Jesús María Sanromá	IV. January 12
Wagner		
	Prelude to "Die Meistersinger von Nürnberg"	I. October 13
	Prelude to "Lohengrin"	II. November 3
	"Forest Murmurs" from "Siegfried"	V. February 9
	Overture to "Der Fliegende Holländer"	V. February 9
Walton		
	Overture, "Portsmouth Point"	IV. January 12
Weber		
	Overture to "Oberon"	II. November 3
Vaughan Williams		
	Fantasia on a theme by Thomas Tallis, for String Orchestra	III. December 8
	Pastoral Symphony	IV. January 12

RICHARD BURGIN conducted at the concert of January 12

orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

The first performance in Boston was by the Harvard Musical

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Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos, Handel, Fugue in E minor; Chopin, Nocturne in F-sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement. Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland.* This is certainly what the episode *recalls* to

*There has lately been an attempt to prove that Brahms had in mind the solemn notes of "Big Ben" in London. Brahms never was in London, but a friend told him about "Big Ben" and gave him the notation!—P.H.

anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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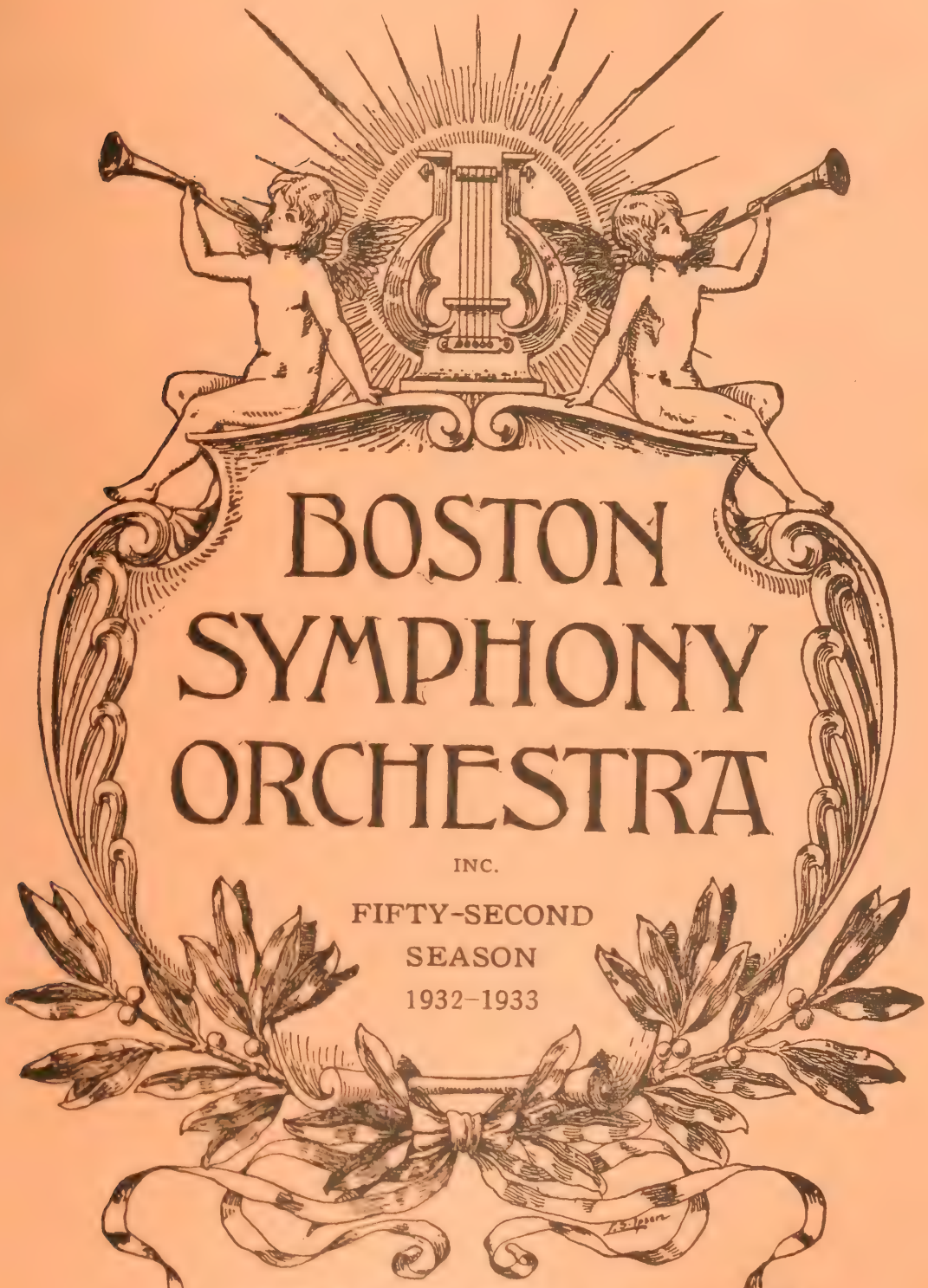

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Artières, L.
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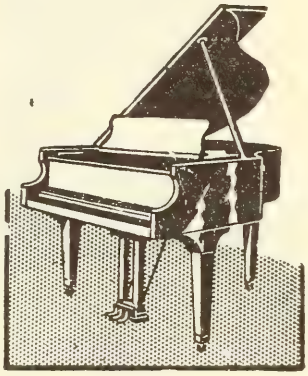

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FIRST CONCERT

TUESDAY EVENING, DECEMBER 6

AT 8.15

PROGRAMME

Weber . . . . . Overture to "Oberon"

Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Sibelius . . . . . "Tapiola," Tone Poem, Op. 112

Wagner . . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

---

For the music on these programmes, visit the Music Department at the Providence Public Library

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

*
* *

The story of the opera was founded by Planché on Wieland's "Oberon,"* which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers

*"Oberon, or Huon of Bordeaux," a masque by W. Sotheby, was produced at Bristol, England, in 1802; "Oberon, or the Charmed Horn," in London on March 27, 1826—the two were founded on Wieland's poem, "Oberon's Oath: or the Paladin and the Princess," in London, on May 21, 1816. Ben Jonson wrote a masque, "Oberon the Fairy Prince," written about 1611, produced in 1640.

"Oberon, or The Charmed Horn," a version of Wieland's poem, was produced at the Park Theatre, New York, on September 20, 1826. It had many repetitions at this theater. There were revivals in 1828 and 1841.

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faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro

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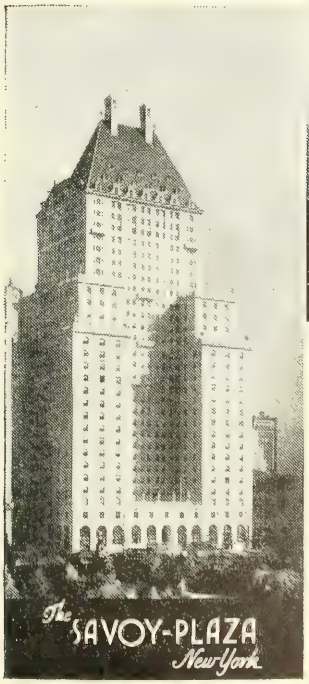

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con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . CÉSAR FRANCK

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889. It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899 (Mr. Gericke, conductor), and it was also played at its concerts on December 23 of that year; February 11 and April 22, 1905; January 29, 1910; November 25, 1911; January 3, 1914; May 1, 1915; December 8, 1916; October 25, 1918; April 19, 1919; April 29, 1921; December 8, 1922 (Centennial of Franck); December 10, 1922;

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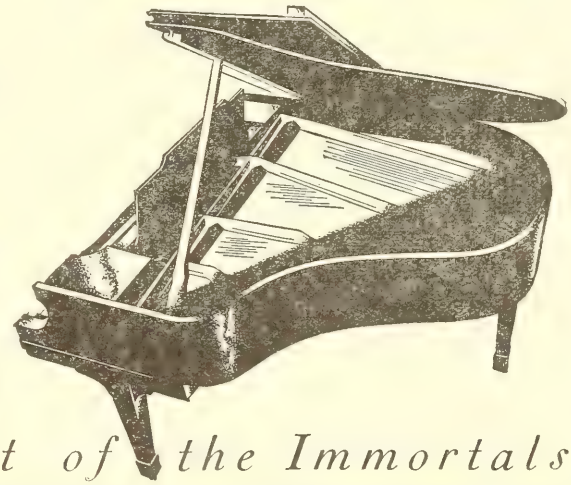

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April 11, 1924; October 15, 1926; October 19, 1928; January 23, 1931; October 21, 1932. It was also played at the benefit concert to Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck* gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn of Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself,

*Translated by Mrs. Newmarch.

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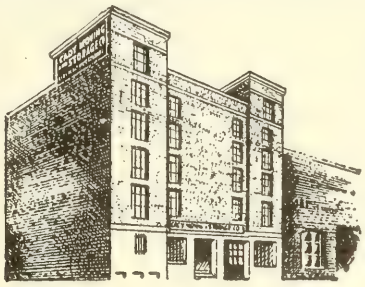
when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

D'Indy describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom. D'Indy says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and pianoforte, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can



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we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspects and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal struc-

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901; March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; February 19, 1926; March 18, 1932. The Adagio was played on December 23, 1921, in memory of Saint-Saëns. The symphony was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

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ture; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,* the *Dies Ira*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'"

"Tapiola,"† a Tone Poem for Orchestra, Op. 112

Jän Julius Christian Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää)

In January, 1926, Walter Damrosch, conductor of the Symphony Society of New York, asked Sibelius to compose a work for that orchestra. "Tapiola" was written in March and May of that year.‡ The first performance anywhere was at Mecca Temple, New York City, on December 26, 1926. The programme also included Beethoven's Symphony No. 5 and Gershwin's piano concerto in F (Mr. Gershwin, pianist). There was a second performance by the Sym-

* Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Iræ,*—on the theme of the prose, *Dies Iræ.* Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain Masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Iræ," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

† The word takes its name from Tapio, the forest god of Finnish mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Wasteland."—Cecil Gray.

‡ Mr. Gray gives the date 1925; but if this is correct, "Tapiola" was written before Mr. Damrosch gave Sibelius the order!

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phony Society, this time at Carnegie Hall, on December 30, 1926, when the programme also included Brahms's Symphony No. 2; an air from Tchaikovsky's "Jeanne d'Arc" (Dusolina Giannini); an air from "Tannhaeuser" (Miss Giannini), and Johann Strauss's "Emperor" Waltz.

At the first performance, Mr. Damrosch prefaced the playing of "Tapiola" by saying he was "curious to see the reaction of the audience to what seemed to him music that successfully embodied the austerity and gloomy grandeur of the dusky forests of the North" Sibelius had undertook to depict. The score, dedicated to Mr. Damrosch, contains these lines written by the composer:

> "Wide-spread they stand, the Northland's dusky forests,
> Ancient, foreboding, brooding savage dreams;
> Within them dwells the forest's mighty god,
> And wood sprites in the gloom weave magic secrets."

These instruments are called for: Three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, kettledrums, and the usual strings.

Largemente, B minor, 2-2. The short opening phrase given out by the strings is typical of Tapiola. It is repeated with variations many times by various groupings of instrument, and afterwards undergoes many variations. "Even when the theme itself is not actually there in some form or another, which is seldom, it makes its spiritual presence felt throughout. The dénouement of the work is reached with a rising crescendo passage of chromatics for the strings alone, extending over thirty-seven bars, which attains to an unimaginable pitch of intensity, and culminates in a truly terrific and overwhelming outburst from the whole orchestra—one of the greatest climaxes in all music, like a convulsion of nature, or the unchaining of some elemental force."*

* Cecil Gray in "Sibelius" (London, 1931). Mr. Gray finds that in "Tapiola," one of "The best works" of his later period, the "Northern and largely national phrase of Sibelius's creative activity is in the ascendant."

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Mr. Ernest Newman wrote recently in the *Sunday Times* of London:

"It may sound like a paradox, but I am convinced that the surest and quickest way to win adherents for Sibelius is to familiarize the public first of all with his maturest works.

"Conductors and orchestras will also find this the best line of approach to him, for the simple reason that it is in the later works that they will find the explanation of many a passage in the earliest works that by itself is far from clear; because while it *looks* like music of the usual kind it is in reality something quite different in meaning. It is no use in playing one of the broader lyrical melodies in his first two symphonies as if it were Tchaikovsky or Strauss; no use playing one of his passages of imitation as if it were merely bad Bach. The conductor and orchestra who have got to the secret of the last four symphonies and of the splendid 'Tapiola' will then understand what Sibelius is driving at in certain parts of the first two symphonies that are now, as a rule, inadequately interpreted, because whoever begins his study of Sibelius with the earlier works unconsciously conceives the obscurer moments in terms of what music that looks like this on paper would mean had some other composer written it.

"You must, in fact, know something—indeed, a good deal—about Sibelius's mind as a whole before you can show your hearers the real mind that was at the back of these early works. What makes the 76-year-old Kajanus the most satisfactory of all Sibelius conductors (for those who know their Sibelius) is the fact that you feel, with him, that his mind has lived through very much the same experiences as that of the composer. Virtuosity of the ordinary kind, classic or romantic, is not only of no use with this music, but is positively harmful; for it merely means that cosmetics and scents and unguents that have been devised for the tastes of the *habitués* of quite alien beauty parlors are being applied to a face that not only does not need them but is much better without them. The correct thing, I maintain, is to commence your Sibelius study at the other end—with the latest works. If you do that, and do it intelligently, you are not likely to make the elementary mistake of playing the first or the second symphony as if it belonged to that Russian school of which Tchaikovsky is the leading representative."

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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

This Prelude is in reality a broadly developed overture in the classic form It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.
2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.
3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
4. A revival of the lyric theme, combined this time simultaneously with the

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Sibelius	Symphony No. 2 in D major

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The remaining concerts of the Tuesday Afternoon series will be given on January 3, February 7, March 7, March 28, and April 18, at 3 o'clock. Any who may be interested are invited to inquire at the subscription office.

two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892. pp. 56–57.

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ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama."

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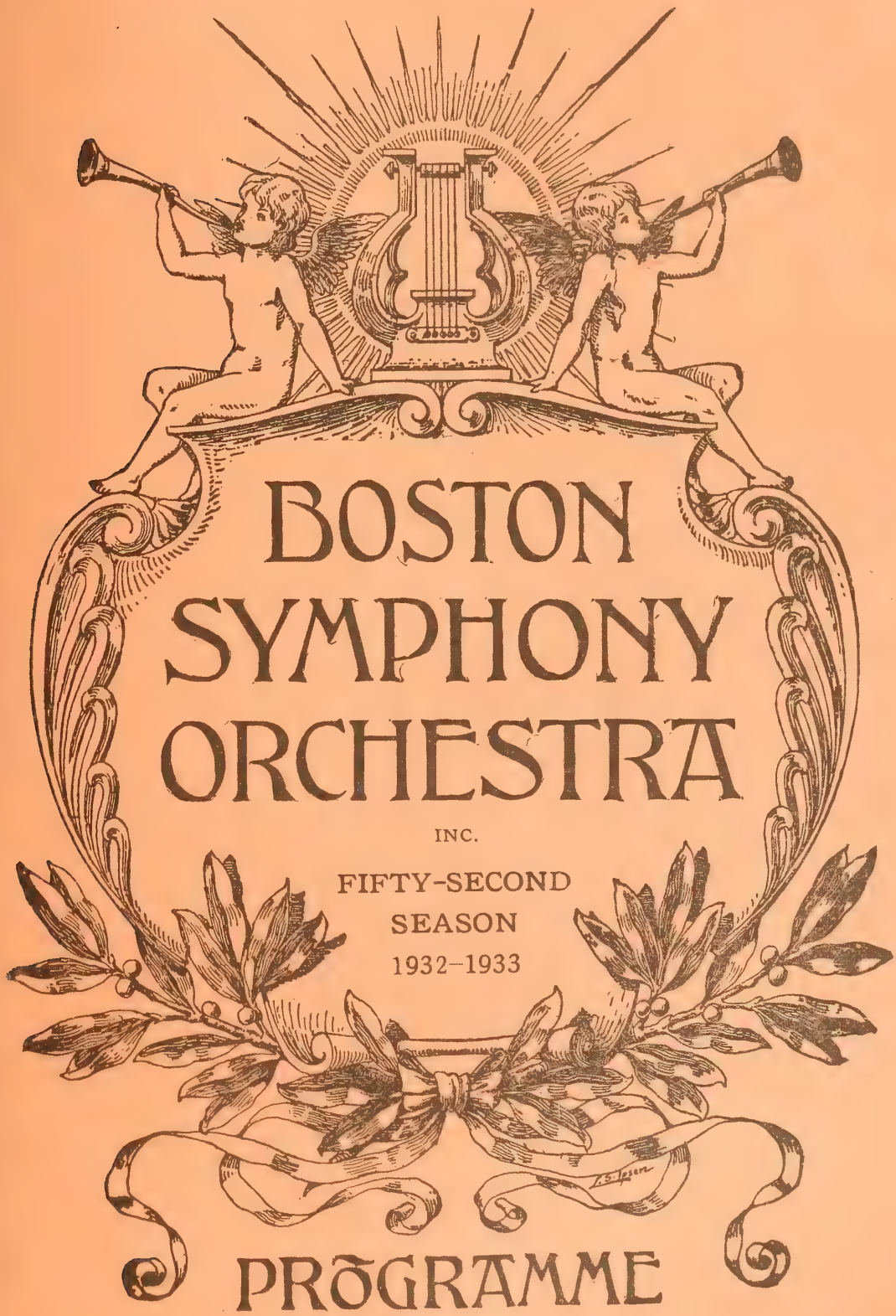

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Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

SECOND CONCERT

TUESDAY EVENING, JANUARY 17, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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CONCERT—JANUARY 23

AT 8.15

THE BOSTON SYMPHONY ORCHESTRA

(110 Musicians)

Dr. SERGE KOUSSEVITZKY, Conductor

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Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

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Burgin, R. *Concert-master*
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Gundersen. R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Hamilton, V.
Resnikoff, V.
Eisler, D.
Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
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Zide, L.
Gorodetzky, L.
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Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
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Erkelens, H.
Messina, S.
Seiniger, S.

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Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
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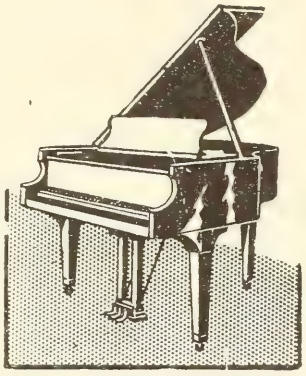

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SECOND CONCERT

TUESDAY EVENING, JANUARY 17

AT 8.15

ALBERT STOESSEL will conduct at this concert

PROGRAMME

Bach . . . . Fantasia in G major, arranged for String Orchestra by G. W. Volkel

Mozart . . . Symphony in D major, "Haffner" (Koechel No. 385)

I. Allegro con spirito.
II. Andante.
III. Menuetto; Trio.
IV. Finale: Presto.

Tchaikovsky . "Romeo and Juliet": Overture-Fantasia after Shakespeare

---

Debussy . . . . { a. "La Cathédrale Engloutie" (Orchestrated by Albert Stoessel)
b. Nocturne: "Fêtes" }

Wagner . . Prelude and Liebestod from "Tristan und Isolde"

Rimsky-Korsakov . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

(Played without pause)

There will be an intermission of ten minutes after Tchaikovsky's "Romeo and Juliet"

For the music on these programmes, visit the Music Department at the Providence Public Library

Mr. Albert Frederic Stoessel, composer, conductor, and violinist, was born at St. Louis, Mo., in 1894. He studied music at the Hochschule, Berlin, with Willy Hess (violin), Wirth (conducting), and Kretschmar (composition). From 1913 he appeared as violinist in Germany; from 1915 in the United States. In Berlin he was a member of the Hess Quartet. He was the director of the school for bandmasters, A. E. F., in France. He has filled these positions: head master of the music department of New York University; in 1921 he became conductor of the New York Oratorio Society; head of the opera and orchestral department, Juilliard Graduate School; conductor of the Westchester and Worcester Music Festivals; conductor of the Bach Cantata Club; music director of the Chautauqua Institution Society for Publication of American Music Award.

Among his compositions are the following:—Orchestra: Hispania Suite (1921); Minuet Crinoline (1921); "Cyrano de Bergerac." Symphonic Portrait (1922); Chamber orchestra, Suite Antique (1922); Song of the Volga Boatmen (1925).

The Suite Antique has been performed by these orchestras: New York Symphony, Chicago Symphony, San Francisco, Detroit, Rochester Philharmonic, Chautauqua Symphony, Worcester Festival; "Hispania," by many orchestras and over the radio; "Cyrano," by the New York Symphony at Chautauqua.

His sonata for violin and piano, Op. 21, has had many performances in this country and in Europe.

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FANTASIA IN G MAJOR, ARRANGED FOR STRING ORCHESTRA BY G. W. VOLKEL . . . . . JOHANN SEBASTIAN BACH

(Bach, born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

Mr. Stoessel writes about this transcription: "George William Volkel is a well-known organist in New York City and is one of my assistants at the Juilliard Graduate School. Under my direction he made several string transcriptions of Bach organ works, and the one I am playing now is the celebrated Fantasia in G major. It is set for full string orchestra, much divided, with an *ad libitum* organ accompaniment, and had its first performance at one of the Juilliard orchestra concerts last winter."

SYMPHONY IN D MAJOR ("HAFFNER") (K. No. 385)

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed by Mozart at Vienna in July and August, 1782. His father, Leopold, asked him to write music for some festival occasion at the house of Sigmund Haffner, the burgomaster, and a rich merchant at Salzburg, who has been characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart, who had written in July, 1776, the "Haffner" Serenade in D major, and a March in D major, for the wedding of

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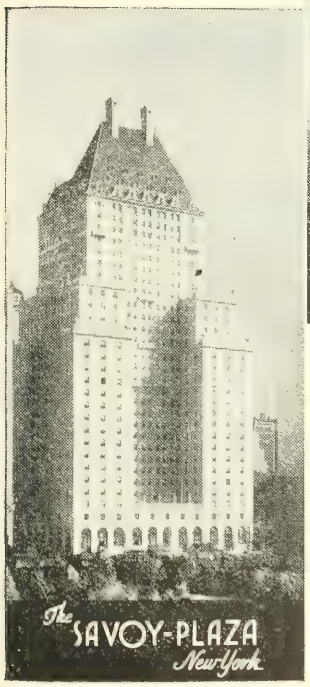

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Elizabeth Haffner, who was married to F. X. Späth on July 22. Mozart wrote the symphony in great haste. His opera "Die Entführung aus dem Serail" had just been performed for the second time. He was busy arranging the parts for wind instruments; he was composing a Serenade in C minor (K. 388); and he was passionately in love with Constanza Weber, whom he married on August 4. He wrote the symphony in less than a fortnight, and sent a movement, as soon as it was ready, to his father. At first this symphony was in the form of a Serenade: a march was the introductory movement; there were two minuets. Flutes and clarinets were, apparently, not at first employed. On August 7, Mozart wrote to his father: "I sent you yesterday a short march. I only hope that it will arrive in time and be to your taste. The first Allegro must go as in a fiery manner; the last movement as fast as possible."

The symphony was performed at a concert given by Mozart in Vienna on March 22, 1783. When Mozart received the manuscript from his father, he expressed himself as "surprised." He cut out the march and one of the minuets, and afterwards added flutes and clarinets to the score. The concert was a brilliant success. The programme comprised instrumental and vocal music by Mozart, who improvised on the pianoforte "because there was one," a fugue, variations on an aria from Paësiello's opera, "Die Pseudo-Philosophen,"* and on "Unser dummer Pöbel meint" from Gluck's "Pilgrimme von Mekka."† The Emperor was present and was greatly pleased. As it was his custom to send money in advance when he attended a concert, he sent Mozart twenty-five ducats. The receipts in all were about 1,600 florins. Mozart wrote to his father that if it had not been the custom of the Emperor to send money in advance of a concert, he, Mozart, might with every reason have expected a larger sum from him, "for his satisfaction was boundless." The concert was a long one. Mme. Lange, Frl. Teyber, and Adamberger sang.

*"I Filisofi immaginari" (Petersburg, about 1780; Naples, 1788).

†Singspiel in 3 acts (Vienna, 1776). Text a translation of Doncourt's "Rencontre imprévue" (Schönbrunn, 1764); also as "Les foux de Médina" (Paris, 1790).

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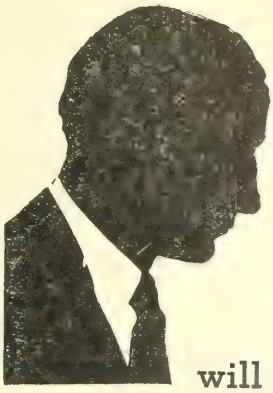

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

This symphony was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861. No doubt there were earlier performances. The first performance by the Boston Symphony Orchestra was on January 10, 1885.

*
* *

I. Allegro con spirito, D major, 2-2. There is one energetic theme which is announced immediately and treated continuously.

II. Andante, G major, 2-4. This movement is in the simplest song-form.

III. Menuetto, D major, 3-4. In the trio there is a slight reminiscence of an aria from Mozart's "La finta giardiniera," written for the Carnival of 1775 at Munich; performed at Frankfort under the title, "Das verstellte Gärtnermädchen," in 1789.

IV. Finale, Presto, D major, 4-4. Rondo form.

"Romeo and Juliet": Overture Fantasia (after Shakespeare)

Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

This Overture-Fantasia was begun and completed in 1869. The first performance was at a concert of the Musical Society, Moscow, on March 16, 1870; Nicholas Rubinstein conducted. The work was revised in the summer of 1870 during a sojourn in Switzerland; it was published in 1871. Tchaikovsky, not satisfied with it, made other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance in the United States was in New York, by the Philharmonic Society, George Matzka, conductor, on April 22, 1876.

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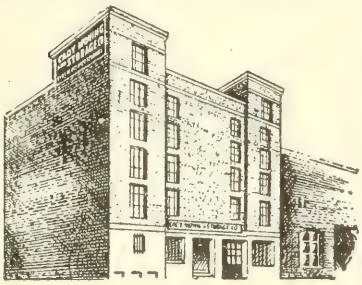
The first performance in Boston was by the Boston Symphony Orchestra, Arthur Nikisch, conductor, on February 8, 1890.

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies, which according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "The burden of fate." A short theme creeps among the strings. There is an organ point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn, with pizzicato bass). The ascending cry of the flutes is heard in E minor instead of F minor, as before.

Allegro giusto, B minor, 4-4. The two households from "ancient grudge break to new mutiny." Wood-wind, horn, and strings picture the hatred and fury that find vent in street brawls. A brilliant passage for strings is followed by a repetition of the strife music. Then comes the first love-theme, D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tchaikovsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from Romeo and Juliet," found among Tchaikovsky's sketches and orchestrated by S. Tanéïev, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête-toi! O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy! O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.* play delicate, mysterious chords (D-flat major), which in the duet above mentioned serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length; the horns intone the Friar Laurence motive. The strife theme at last dominates fortissimo, until there is a return to the mysterious music of the chamber scene (oboes and clarinets,



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with murmurings of violins and horns). The song grows more and more passionate, until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A burst of orchestral fury; there is a descent to the depths; violoncellos, basses, bassoons, alone are heard; they die on low F-sharp, with roll of kettledrums. Then silence.

Moderato assai, B minor. Drum beats, double-basses *pizz.* Romeo's song in lamentation. Soft chords (wood-wind and horns) bring the end.

"La Cathédrale Engloutie" (The Engulfed Cathedral—Pianoforte piece orchestrated by Albert Stoessel)

Claude Achille Debussy

(Born at St. Germain, France, August 22, 1862; died at Paris, March 26, 1918)

The pianoforte piece is the eleventh of the twelve Preludes—first book—dated 1910. It was played for the first time at a concert of the Société Musicale Independante, Paris, with three others of the series by the composer on May 23, 1910.

"'La Cathédrale Engloutie': a legend of Brittany tells that on clear mornings where the sea is transparent, the Cathedral of Ys, which sleeps its accursed sleep beneath the waves, sometimes rises slowly from the bottom of the ocean. The bells sound, and the chants of the priests are heard. Then the vision disappears again under the indolent sea."—Alfred Cortot.

This legend is used as the libretto of Lalo's opera "Le Roi d'Ys."

Mr. Stoessel writes: "My own transcription of the Debussy 'Engulfed Cathedral' was made about eight years ago and has had a number of performances with various orchestras. It is for the usual large orchestra."

An orchestral transcription without the name of the transcriber (Mr. Stokowski?) has been performed by the Philadelphia Orchestra.

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NOCTURNE NO. 2: FÊTES . . . . . CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Mr. Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a "Chickering Production" Concert in Boston, February 10, 1904, when B. J. Lang conducted. The Nocturnes were played twice at this concert.

Debussy furnished a programme for this suite; at least the programme is attributed to him:

"'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blending with it; but the main idea and substance obstinately remain—always the festival and its blended music—luminous dust participating in the universal rhythm of all things."

Debussy also said that the title, "Nocturnes—has here a more general and decorative meaning. We are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights."

PRELUDE AND LOVE-DEATH FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September

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of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, harp, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

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her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

Caprice on Spanish Themes, Op. 34

Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Leningrad, June 21, 1908)

Rimsky-Korsakov's "Capriccio Espagnol" was performed for the first time in Leningrad at a Russian Symphony concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tchaikovsky writing to Rimsky-Korsakov in 1886 (November 11): "I must add that your 'Spanish

*This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

†This date, given on the title-page of the score, is probably according to the Russian calendar, in use before the Revolution.

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Caprice' is a *colossal masterpiece of instrumentation,** and you may regard yourself as the greatest master of the present day." Rimsky-Korsakov wrote in his Autobiography: "The opinion formed by both critics and public, that the capriccio is a *magnificently orchestrated* piece, is wrong. The capriccio is a brilliant *composition for the orchestra.* The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. All in all, the capriccio is a purely external piece, but vividly brilliant for all that."

The Caprice was performed at one of Anton Seidl's Popular Orchestral concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of Leningrad. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three

*These words are italicized in the original letter.

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trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

It was in the summer of 1887 that Rimsky-Korsakov, purposing at first to use Spanish dance themes for a virtuoso violin piece, sketched instead this Caprice. He thought the third section, the Alborada in B-flat major, to be a little less successful than the other sections, on account of the brass somewhat drowning the melodic designs of the wood-wind, but this fault could be remedied by a careful conductor. Rimsky-Korsakov tells how, at the rehearsal in Leningrad, the orchestra applauded vigorously after the first movement, and in fact after those succeeding, and the composer was so pleased that he dedicated the Capriccio to the players. He also says that the first performance was extraordinarily brilliant, more so than when it was later led by others, even by Arthur Nikisch.

* * *

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*.

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II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two violoncellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e streptoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegro, D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The

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drum-roll continues, now *ppp*. The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz*. The pace grows more and more furious, animato and leads into the Finale.

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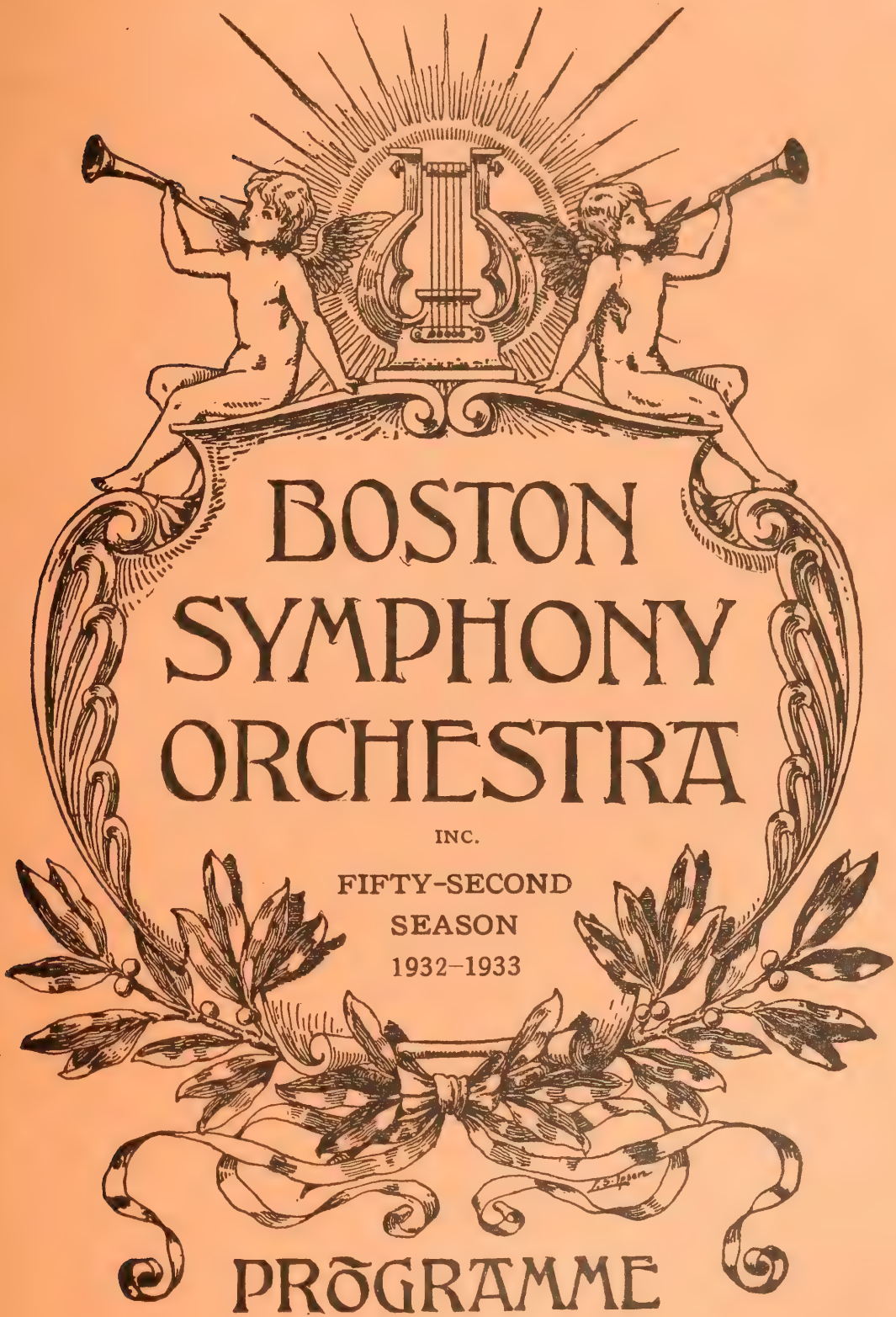

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Dr. SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT

TUESDAY EVENING, FEBRUARY 21

AT 8.15

PROGRAMME

Mozart . . . . . "Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Beethoven . . . . . Symphony No. 7 in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

Wagner . . . . . "Forest Murmurs" from "Siegfried"

Wagner . . Death Music of Siegfried from "Götterdämmerung"

Wagner . . . . . Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

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For the music on these programmes, visit the Music Department at the Providence Public Library

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

1. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Symphony, A major, No. 7, Op. 92 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

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mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second Part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether

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the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned

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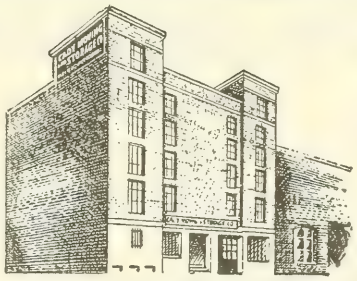
his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter,

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."



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and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28, of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"† a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Con-

* Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Bron von Kempelen, who at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle*, London, Summer of 1914.)

†See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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gress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadelphia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

The benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten

and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake; the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

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"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide, Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

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Funeral Music from "Götterdämmerung" ("Dusk of the Gods"), Act III., Scene 2 . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *Leit-Motive* which are associated with the hero or with the Volsung race.

These motives were named by William Foster Apthrop in the following order:

"I. The Volsung-Motive (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The Death-Motive (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The Motive of the Volsungs' Heroism (slow and stately in tubas and horns).

"IV. The Motive of Sympathy* (worked up in imitation in wood-wind and horns), merging soon into:

"V. The Love-Motive (in the oboe).

"(The bars under these last two motives are a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet-bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The Sword-Motive (in the trumpet).

"VII. The Motive of Glorification in Death (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The Siegfried-Motive (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The Motive of Siegfried the Hero (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The Brünnhilde-Motive (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

This funeral march music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.

* * *

*Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of "Die Walküre."

Wagner's stage directions for this scene are as follows:

"Night has come. At Gunther's mute command, the vassals raise Siegfried's corpse, and during the following (music) carry it away in a solemn procession over the height.—The moon breaks through the clouds and lights up the funeral procession more and more brightly as it reaches the height.—Mists have arisen from the Rhine and gradually fill the whole stage, where the funeral procession has become invisible: they come quite to the front, so that the whole stage remains hidden during the musical interlude.—The mists divide again, until at length the hall of the Gibichungs appears as in Act I."*

Overture to Tannhäuser . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request

*Translation by Frederick Jameson for G. Schirmer's edition of "Dusk of the Gods" in a facilitated arrangement for voice and pianoforte by Karl Klindworth.

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of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstacy to all the world, to all that lives and moves thereon,

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

* * *

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

* * *

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

* * *

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

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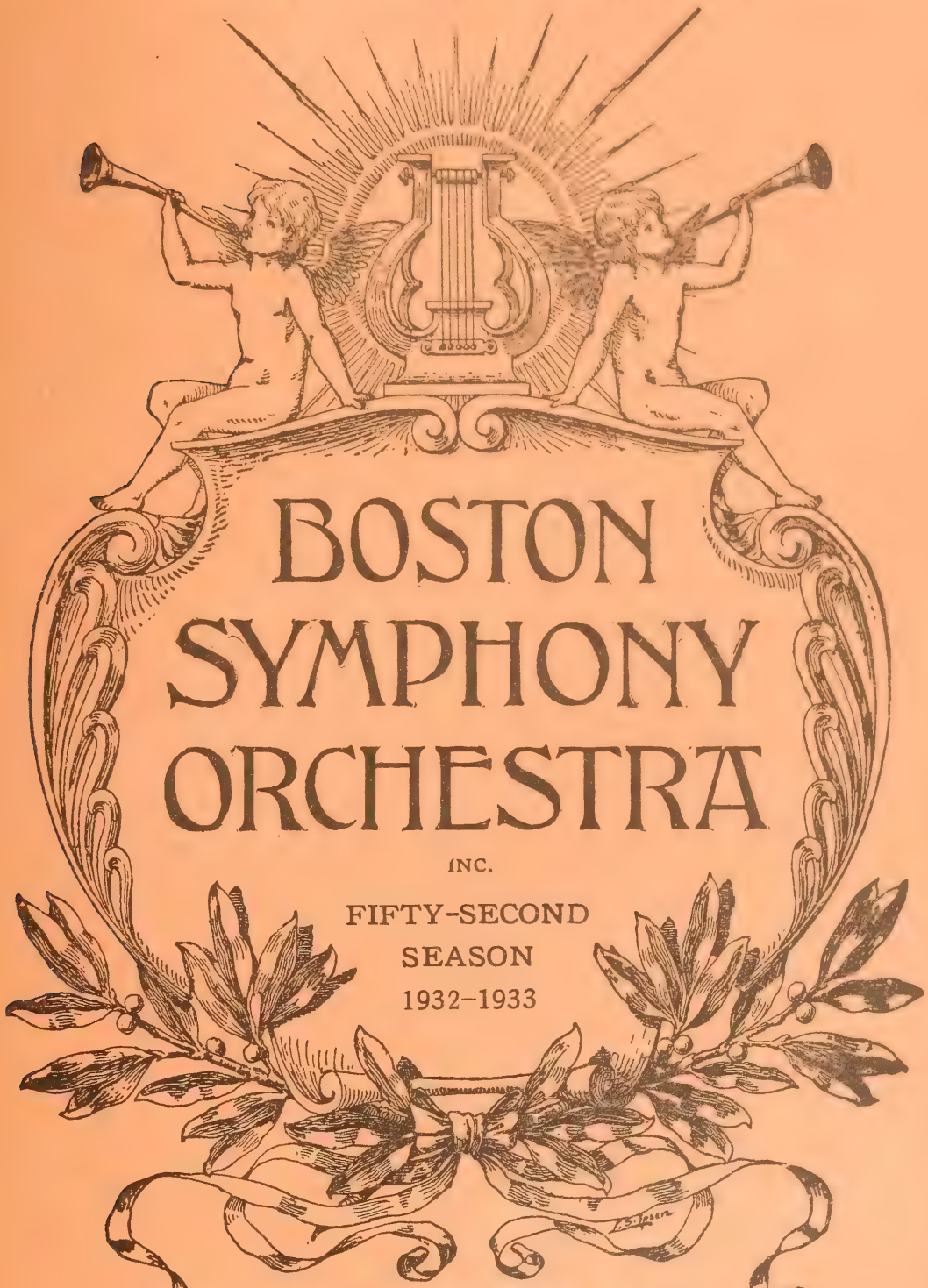

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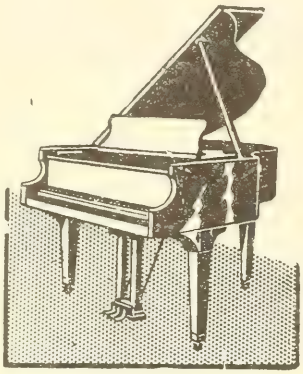

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Rimsky-Korsakov . . . "The Russian Easter," Overture on Themes of the Russian Church, Op. 36

Strauss . . . "Tod und Verklärung" ("Death and Transfiguration") Tone Poem, Op. 24

Brahms . . . . . Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazio, quasi andantino.
IV. Allegro con spirito.

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"La Grande Pâque Russe" ("The Russian Easter"); Overture on Themes of the Russian Church, Op. 36

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Leningrad on June 21, 1908)

Rimsky-Korsakov wrote his overture, "La Grande Pâque Russe" ("The Russian Easter") in the summer of 1888 at Neyzhgovitsy. The work was published in 1890.

The first performance of the overture was given, under Rimsky-Korsakov's direction, at a Russian symphony concert at Leningrad in the season 1888–89. In "My Musical Life" (translated by Judah A. Joffe, New York, 1923) Rimsky-Korsakov gave some particulars concerning the significance of "The Russian Easter."

"The rather lengthy slow introduction of the Easter Sunday overture," he wrote, "on the theme of 'Let God Arise,' alternating with the ecclesiastical theme 'An Angel Waileth,' appeared to me, in its beginning, as it were, the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection—in the transition to the *Allegro* of the overture. The beginning of the *Allegro*, 'Let them also that hate Him flee before Him,' led to the holiday mood of the Greek Orthodox church service on Christ's matins; the solemn trumpet voice of the archangel was replaced by a tonal reproduction of the joyous, almost dance-

*This date is given in the catalogue of Belaïev, the Russian publishing-house. One or two music lexicons give May 21.

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like bell-tolling, alternating now with the sexton's rapid reading, and now with the conventional chant of the priest's reading the glad tidings of the evangel. The *obikhod** theme, 'Christ is arisen,' which forms a sort of subsidiary part of the overture, appears amid the trumpet-blasts and the bell-tolling, constituting also a triumphant coda. In this overture were thus combined reminiscences of the ancient prophecy, of the Gospel narrative and also a general picture of the Easter service, with its 'pagan merry-making.' The capering and leaping of the biblical King David before the arc, do they not give expression to a mood of the same order as the mood of the idol-worshipers' dance? Surely the Russian Orthodox obikhod is instrumental dance music of the church, is it not? And do not the waving beards of the priests and sextons clad in white vestments and surplices, and intoning 'Beautiful Easter' in the tempo of Allegro vivo, etc., transport the imagination to pagan times? And all these Easter loaves and twists and the glowing tapers. . . . How far a cry from the philosophic and socialistic teaching of Christ! This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on the morn of Easter Sunday is what I was eager to reproduce in my overture. Accordingly I requested Count Golyenishcheff-Kootoozoff to write a program in verse—which he did for me. But I was not satisfied with his poem, and wrote in prose my own program, which same is appended to the published score. Of course, in that program I did not explain my views and my conception of the 'Bright Holiday,'† leaving it to tones to speak for me. Evidently these tones do, within certain limits, speak of my feelings and thoughts, for my overture raises doubts in the minds of some hearers, despite the considerable clarity of the music. In any event, in order to appre-

**Obikhod* is a collection of the most frequently used canticles of the Russian Greek Church.

†The old Russian name for Easter.

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ciate my overture, even ever so slightly, it is necessary that the hearer should have attended Easter morning service at least once, and, at that, not in a domestic chapel, but in a cathedral thronged with people from every walk of life, with several priests conducting the cathedral service—something that many intellectual Russian hearers, let alone hearers of other confessions, quite lack nowadays. As for myself, I had gained my impressions in my childhood passed near the Tikhvin monastery itself."

The score, dedicated to the memory of Moussorgsky and Borodin, calls for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, Glockenspiel, triangle, cymbals, bass drum, tam-tam, harp; first violins, 20–12, second violins, 18–10; violas, 14–8; violoncellos, 12–8; double-basses, 10–6.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra on October 23, 1897, Emil Paur conductor. The programme also comprised: Gernsheim's Violin Concerto in D major (first time in Boston), I. Schnitzler violinist; Schumann's Symphony No. 1; Tchaikovsky's Italian Capriccio (first time in Boston).

A programme in Russian and French is printed on a fly-leaf of the score: two verses from Psalm LXVII., six verses from the sixteenth chapter of the Gospel according to Mark, and further matter written by the composer. The Biblical quotations are given in the old Slavonic tongue, which is still used in the Russian liturgy Rimsky-Korsakov's part of the programme is in modern Russian. The French version of Psalm LXVII. states that it is a translation of the Septuagint adopted by the Russian Church; this Psalm therein is numbered LXVII. In the King James English version it is LXVIII.

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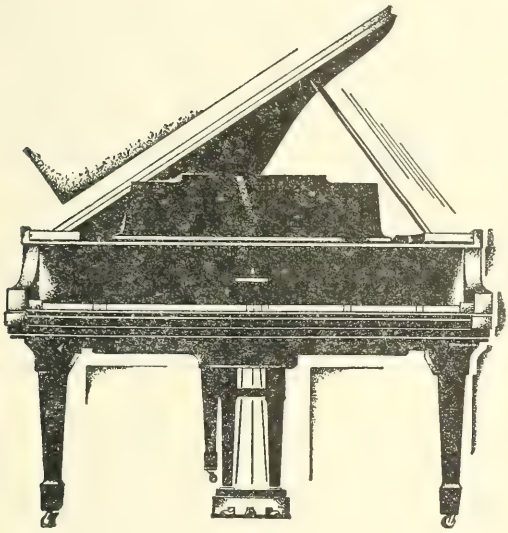

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Let God arise, let his enemies be scattered:
Let them also that hate him, flee before him.
As smoke is driven away, so drive them away:
As wax melteth before the fire.
So let the wicked perish at the presence of God.—*Psalm LXVII.*

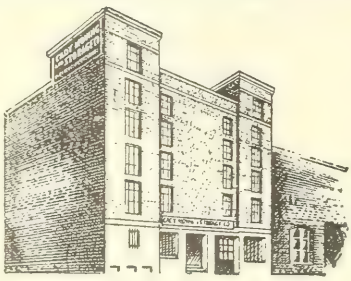
And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away, for it was very great.) And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted: ye seek Jesus of Nazareth, which was crucified: he is risen.—St. Mark xvi.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

"Resurrexit," sing the choirs of Angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles to the chiming of triumphant bells.

The overture begins with an Introduction (Lento mystico, D minor, 5–2 time) in which a melody of the Russian Church is given to the wood-wind. The strings take it up. A cadenza for the solo violin leads to a section in which the solo violoncello repeats a phrase. The opening chant is now given to the trombones. Strings answer antiphonally. The solo violin has another cadenza, Andante lugubre, sempre alla breve. A portion of the chant is developed.

The main body of the overture, Allegro agitato, D minor, 2–2, begins with the exposition and development of the first theme, which is taken from the ecclesiastical melody of the Introduction, first in the strings and clarinet, then in a steadily fuller orchestra. The second theme, Poco più sostenuto e tranquillo, E minor, is allotted to the violins (two of them in *altissimo* play harmonics) against



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repeated chords in the wood-wind and a triplet figure for the harp. A call is sounded by horns and trumpets. A new section follows with much work for percussion instruments. "Note the imitation of a deep-toned bell in the gong." There is a church-like return of the second theme in the wood-wind, and then a recitative, Maestoso, for the trombone, accompanied by sustained harmonies for the violoncellos and double-basses. The first theme reappears. There is the customary recapitulation section, more extended, with very different instrumentation. The coda is long. At the end the second theme is sounded vigorously by trombones and lower strings.

When this overture was first played in Boston (1897), William Foster Apthorp, then the editor of the Boston Symphony Orchestra's programme books, wrote: "As far as this overture can be considered to adhere to the traditional form, its form is that of the sonatina, rather than that of the sonata; there is no free fantasia proper. But the development assumes, from the beginning, so much of the character of working-out that the form loses whatever of elementary simplicity might be taken to be implied in the term 'sonatina.' Upon the whole the development is very free."

*
* *

Montagu-Nathan, writing of Rimsky-Korsakov, tells us that in this Overture we obtain "a glimpse of the composer's spiritual outlook, and observe once more his inclination toward pantheism. In this work he has sought to emphasize the contrast between the orthodox celebration of festivals and the pagan rites in which they originated. Even the bell music in which he reproduces the sounds he heard as a boy, when he lived near the Tikhvin Monastery, evokes from him an idea which would hardly commend itself to the conventionally devout; he prefers to regard it as a species of instrumental dance music, sanctioned by the orthodox Russian Church."

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Concerto for Violin and Violoncello with Orchestra

Symphony No. 4 in E minor

Soloists { RICHARD BURGIN / JEAN BEDETTI

MUSIC IN OTHER FORMS

THURSDAY AFTERNOON, APRIL 27, at 2.30

Sonata for Violin and Piano in A major
(Richard Burgin and Jesús María Sanromá)

Songs with Pianoforte
(Jeannette Vreeland)

Liebeslieder Waltzes
(Mixed Chorus)

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ROMÁ, Piano

ORCHESTRAL PROGRAMME

FRIDAY AFTERNOON, APRIL 28, at 2.30

SATURDAY EVENING, APRIL 29, at 8.15

Academic Overture

Pianoforte Concerto in B-flat, No. 2

Symphony in C minor, No. 1

Soloist: Ossip Gabrilowitsch

CHORAL PROGRAMME

SUNDAY AFTERNOON, APRIL 30, at 3.30

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Soloists { Jeannette Vreeland
David Blair McClosky

The concerts on Wednesday Evening, April 26, and Thursday Afternoon, April 27, will be by invitation and open to subscribers only.

The concerts on April 28 and 29, and in Cambridge on April 27, are in the regular subscription series.

The final concert, on April 30, will be given for the benefit of the orchestra's PENSION FUND.

"Tod und Verklärung" ("Death and Transfiguration"), Tone-Poem for Full Orchestra, Op. 24 . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.

Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard-of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

The tone-poem is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German.

The following literal translation is by William Foster Apthorp:

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his

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spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter* wrote the poem *after* he was well acquainted with Strauss's score; when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works

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of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force

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List of Works Performed at these Concerts during the Season of 1932-1933

Bach		
Fantasia in G major, arranged for String Orchestra by G. W. Volkel	II.	January 17
Beethoven		
Symphony No. 7 in A major, Op. 92	III.	February 21
Brahms		
Symphony No. 2 in D major, Op. 73	IV.	April 11
Debussy		
"La Cathédrale Engloutie" (Orchestrated by Albert Stoessel)	II.	January 17
Nocturne: "Fêtes"	II.	January 17
Franck		
Symphony in D minor	I.	December 6
Mozart		
Symphony in D major, "Haffner" (Koechel No. 385)	II.	January 17
"Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)	III.	February 21
Rimsky-Korsakov		
Caprice on Spanish Themes, Op. 34	II.	January 17
"A Russian Easter," Overture on Themes of the Russian Church, Op. 36	IV.	April 11
Sibelius		
"Tapiola," Tone Poem, Op. 112	I.	December 6
Strauss		
"Tod und Verklärung" ("Death and Transfiguration"), Tone Poem, Op. 24	IV.	April 11
Tchaikovsky		
"Romeo and Juliet": Overture-Fantasia after Shakespeare	II.	January 17
Wagner		
Prelude to "Die Meistersinger von Nürnberg"	I.	December 6
Prelude and Liebestod from "Tristan und Isolde"	II.	January 17
"Forest Murmurs" from "Siegfried"	III.	February 21
Death Music of Siegfried from "Götterdämmerung	III.	February 21
Overture to "Tannhäuser"	III.	February 21
Weber		
Overture to "Oberon"	I.	December 6

of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

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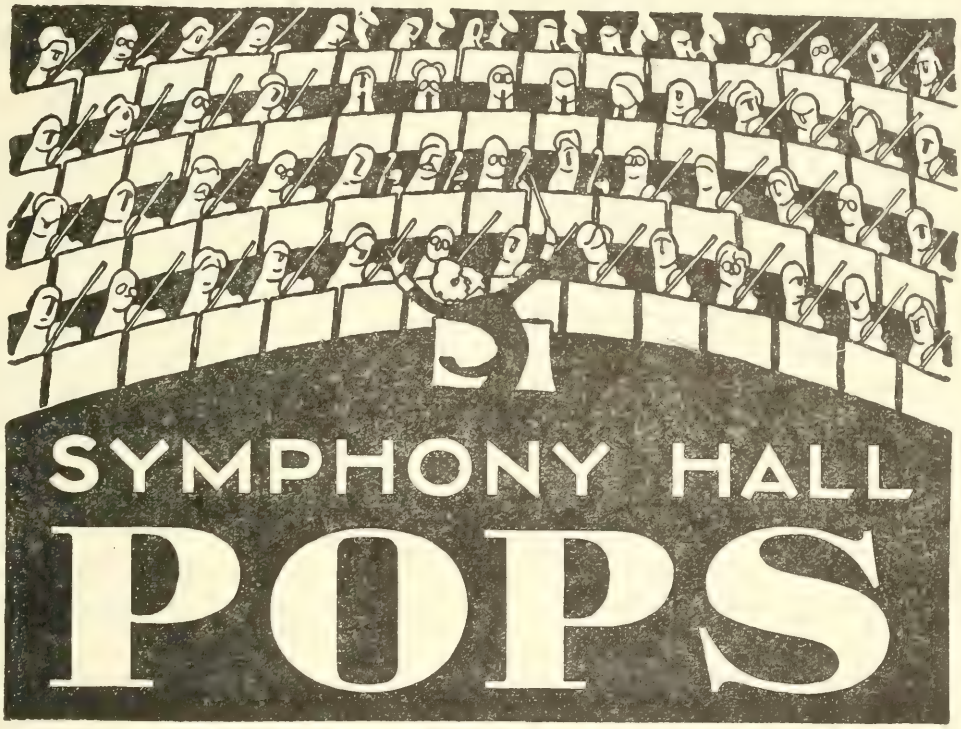

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appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

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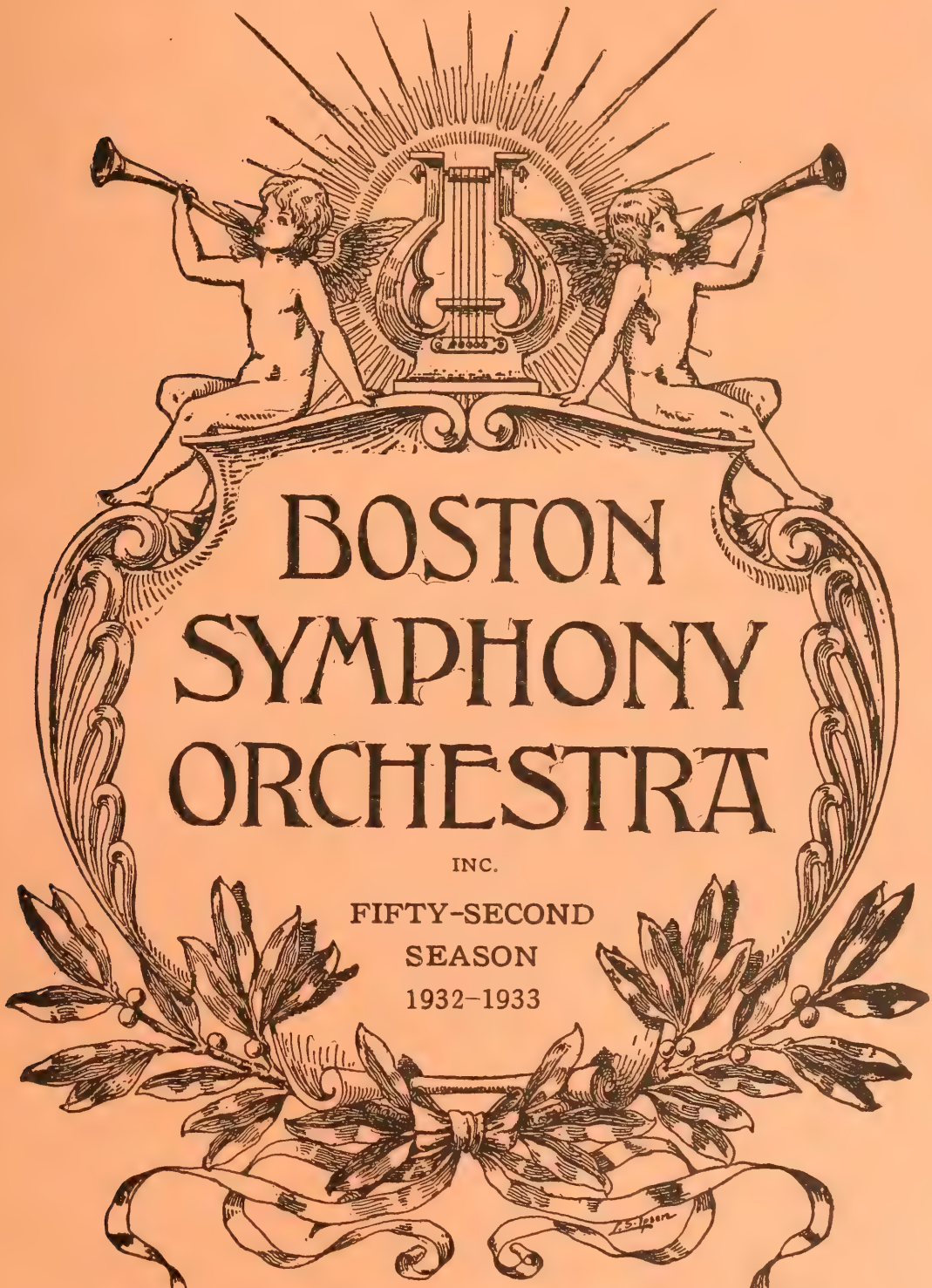

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FIFTY-SECOND SEASON

1932–1933

PROGRAMME

Dr. SERGE KOUSSEVITZKY

ALUMNAE HALL WELLESLEY

FIFTY-SECOND SEASON, 1932–1933

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

WEDNESDAY EVENING, OCTOBER 19, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Seiniger, S.

Cherkassky, P.
Eisler, D.

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Artières, L.
Fourel, G.
Cauhapé, J.
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Van Wynbergen, C.
Grover, H.
Werner, H.
Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
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Horns.

Valkenier, W.
Schindler, G.
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Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
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Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
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Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, OCTOBER 19

AT 8.00

PROGRAMME

Prokofieff . . . . . "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . . . . Two Nocturnes

a. Nuages.
b. Fêtes.

Strauss . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission of ten minutes before the symphony

"Classical" Symphony, Op. 25 . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

* * *

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots."

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The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of *branle*. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists today was invented by Vestris; it is not easy to perform; but an arrangement invented at Berlin, the "Kaiserin Gavotte," was danced at the court balls.

Fertiault described the gavotte as the "skillful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet panto-

*In "Iphigénie en Aulide" (1774).

†The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

mime "Les Petits Riens," with music written by Mozart in Paris, produced at the Opéra, Paris, June 11, 1778. This music, supposed for a long time to be lost, was found in the Opéra library in 1873. The score includes a Gavotte joyeuse, allegro vivo, 2-4; a Gavotte gracieuse, andante non troppo, 6-8; a Gavotte sentimentale, andante, 4-4. In each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

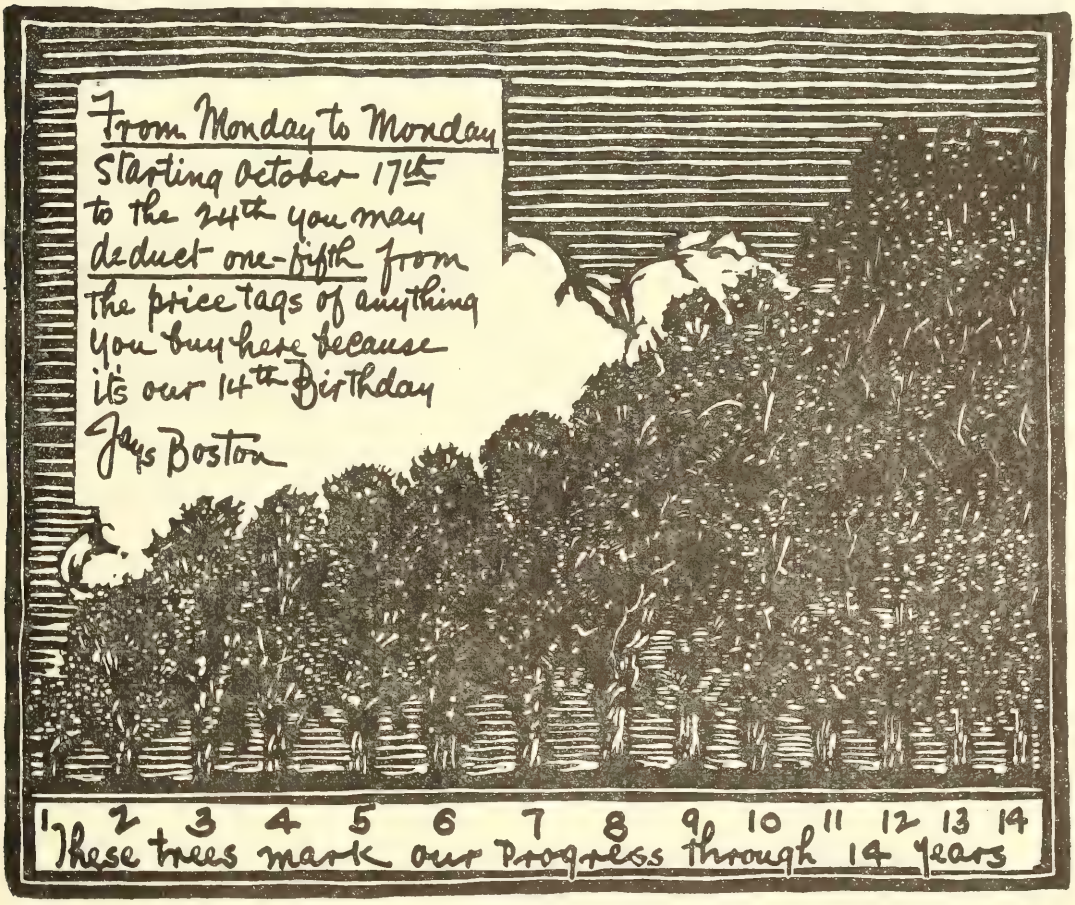
* * *

The first performance of this Symphony in Boston was by the **Boston Symphony** Orchestra on January 26, 1927.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" . . . . . CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes,"



was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925, October 8, 1926, October 5, 1928.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality "for 'Nuages,' for distant clouds that are apparently conducted by an invisible shepherd."

remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15,

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May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie van Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liège has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927; April 25, 1930.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically

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Wagner, Overture to "Rienzi." Wagner, A Siegfried Idyll. Rachmaninoff, Concerto No. 2 in C minor, for Pianoforte and Orchestra. Gershwin, "Rhapsody in Blue." Ravel, "Bolero."

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commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal.
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—

Nod up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

†John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).
It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has shyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidato de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue invited by Juan to supper.

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Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."
("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and his third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlichen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears—"the Countess—— ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards, viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). "The silence of night, anxious expectancy, sighs of longing"; then with

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time. Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitations to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood has now burned out!"

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It im-

pressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the prede-

cessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos, Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

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The place of the traditional Scherzo is supplied by a movement. Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland.* This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

*There has lately been an attempt to prove that Brahms had in mind the solemn notes of "Big Ben" in London. Brahms never was in London, but a friend told him about "Big Ben" and gave him the notation!—P.H.

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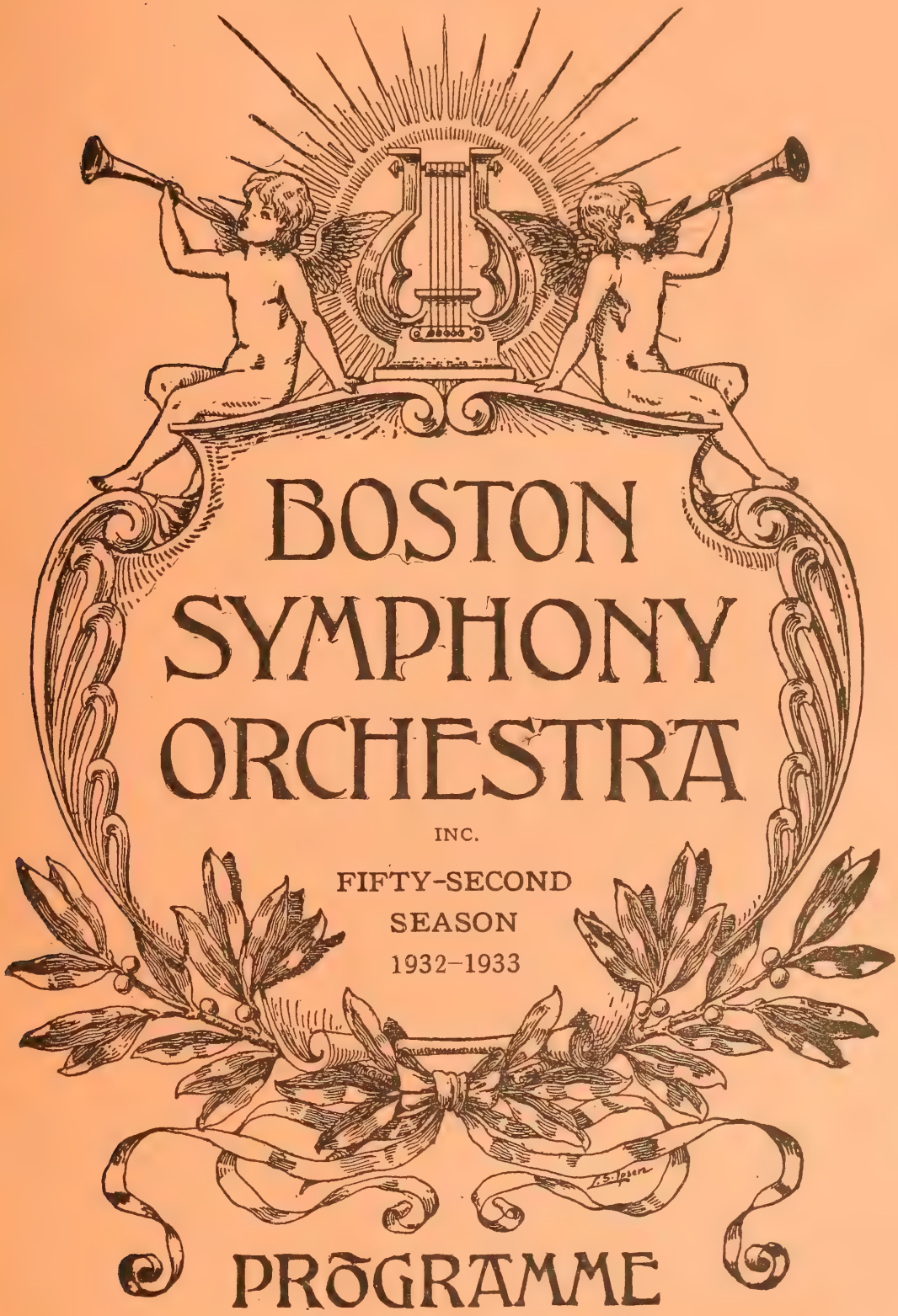

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Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

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Allard, R.
Panenka, E.

Piccolo.

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Valkenier, W.
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Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

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Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
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Corelli . . . . . Suite
Sarabande—Gigue—Badinerie

Debussy . . . . . "Prelude to the Afternoon of a Faun"
(Eclogue by S. Mallarmé)

Strauss . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission of ten minutes before the symphony

SUITE: (SARABANDE-GIGUE-BADINERIE) . . . ARCANGELO CORELLI

(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

This Suite was arranged by Ettore Pinelli† by taking movements from Corelli's Op. 5—"XII Suonate a violino e violone o cembalo" published in folio at Rome in 1700. There were half a dozen editions of this work before 1799. It was arranged in an edition published at London and Amsterdam as a set of trios for two flutes and a bass. Francesco Geminiani arranged the sonatas as "Concerti grossi" and published them in London (*s. d.*). Single sonatas in Op. 5 have been edited by Delphin Alard; by Ferdinand David (Folies d'Espagne, the last movement in Op. 5).‡

Corelli, famous violinist and composer, was a pupil of Giovanni Benvenuti at Bologna. (The story that the four years younger Giovanni Battista Bassani was his teacher is now discredited.) Little is known about Corelli until he went to Rome in 1671, became a member of the Capranica Theatre Orchestra, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679–81; was in the service of the Elector of Bavaria at Munich; was in the company of Jean-Baptiste Farinelli, the concertmaster at Hanover of the orchestra maintained by the Elector George, who became George I. of England.§ He was also at Heidelberg. In 1682 he made Rome his abiding place. There his violin playing and the publication of his twelve sonatas for two violins, violoncello, and basso continuo brought him great renown. The Cardinals Benedetto Pamphili and Pietro Ottoboni befriended him. The latter lodged him in his palace, and there Corelli conducted concerts on Mondays. He bequeathed to Ottoboni a valuable collection of paintings and about $300,000. The Cardinal accepted the pictures, but gave the money to Corelli's relatives. The story that, going to Paris in 1672, he excited Lulli's jealousy, who by in-

*This date is given by Riemann. Paul David, in Grove's Dictionary, gives February 12 or 13. "The dates of Corelli's birth and death depend on the translation of Corelli's epitaph as copied by Dr. Burney in his "History," says David.

†Pinelli, born in 1843 at Rome, died there in 1915. A violinist and conductor, he was zealous in the cultivation of concert and chamber music in Rome and other Italian cities. "To this end he successfully devoted his long and strenuous activities as violinist, conductor, and teacher." He studied the violin with Ramacciotti at Rome; with Joachim at Hanover. In 1866 he founded at Rome the Society for Chamber Music. With Sgambati in 1869 he organized at the R. Accademia di Santa Cecilia at Rome a school of violin and pianoforte playing, the beginning of the R. Liceo Mus. di Santa Cecilia. In 1867 he founded the Società Orchestrale Romana, which he conducted for many years, bringing out important works of "the classical symphonic art," almost unknown till then in Italy.

‡An oblong edition 4to, with an engraved frontispiece, signed Ant. Meloni del P. P. Bouche, sculp, two full-page engravings and 68 full-page engraved plates of music, sold by John Walsh, London, about 1699, was unknown at Fétis. It was not in 1907 in the British Museum, which has editions published at Rome, Venice, and Amsterdam *circa* 1700.

§George I. sent Farinelli as Resident Minister to Venice. He died in 1720, having been born at Grenoble in 1655.

trigues and annoyances drove him away, is probably without foundation.

In his latter years he was a prey to melancholy. Modest, amiable, he was simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage. Many stories are told of his great fame as a violinist; of his adventure with the King of Naples and Alessandro Scarlatti; of his playing to Handel. At Naples he was technically unfortunate. Returning chagrined to Rome, he found that the public favored an oboe virtuoso; that a violinist named Valentini, an inferior player, was applauded. Hence the melancholy of Corelli's later years. But it is not easy to separate, in the early biographical sketches of Corelli and his contemporaries, facts from idle gossip.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested. He was not a brilliant virtuoso, a *Hexenmeister,* but his style was distinguished by breadth, emotion, and nobility. Sir Hubert Parry said of Corelli, the composer.

"Corelli was almost the first composer who showed a consistent instinct for style, and this marks one of the most important attainments in the development of instrumental music. For in the earlier part of the century, as has already been pointed out, composers had hardly any idea of adapting their thoughts to the idiosyncrasies of their instruments, and for the most part wrote mere voice parts for them; but Corelli at last attained to the point of writing music to which only the instruments for which he wrote could adequately give effect."

*
* *

The Suite played today was brought to this country by Bernardino Molinari as guest conductor of the St. Louis Symphony Orchestra and played at his first concert in the United States on December 29, 1927.

I. Sarabande.

II. Gigue.

III. Badinerie. "Badinerie, as 'Badinage'; foolery, foppery, toying, tumbling, juggling, any kind of apish gambolling." Randle Cotgrave's "French and English Dictionary," second edition, London, 1673. Bach gave this title to the last movement of his "Ouverture," No. 2, B minor, for flute and strings; as he gave the title "Réjouissance" to the last movement of his Suite in D major, No. 4.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" . . . . ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible example. Diabolical or not, the work has lasted. It has the votes of the élite: that is enough."

The second performance was at a Colonne concert, Paris, October 20, 1895. In the "Annales du Théâtre," we find this singular note: "Written after a poem by Stéphane Mallarmé so sadistic that M. Colonne did not dare to print the text; young girls attend his concerts."

The first performance in Boston, and also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy, conductor.

To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. We quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by

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Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilev, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defense a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort. which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimocry, angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.'"

*
* *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le spectacle s'achever.*' Diaghilev was standing at the back of the pit; his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet

*Published by E. P. Dutton & Co., N. Y., 1931.

"Jeux"* was performed. "What Debussy had thought of the interpretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually came with him. He was so gently courteous, so devoid of pose and consciousness of his importance, so sincere in his admiration for the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

* * *

The ballet "L'Après Midi d'un Faune" was produced at the Boston Opera House on February 1, 1916, by Serge Diaghilev's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing and characteristically Bostonian exercise of censorship by the local authorities. But there were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

"Don Juan," a Tone-poem (after Nicolaus Lenau),† Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has

*This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.

†Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie van Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liège has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927; April 25, 1930.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

*
* *

Strauss's hero is Lenau's, in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

† John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal.
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—

Nod up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!

Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

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1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has shyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidato de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue invited by Juan to supper.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."
("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and his third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlichen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears—"the Countess—— ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel,

harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards, viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time. Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitations to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood has now burned out!"

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos, Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear

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masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement. Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland.* This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy. which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

*There has lately been an attempt to prove that Brahms had in mind the solemn notes of "Big Ben" in London. Brahms never was in London, but a friend told him about "Big Ben" and gave him the notation!—P.H.

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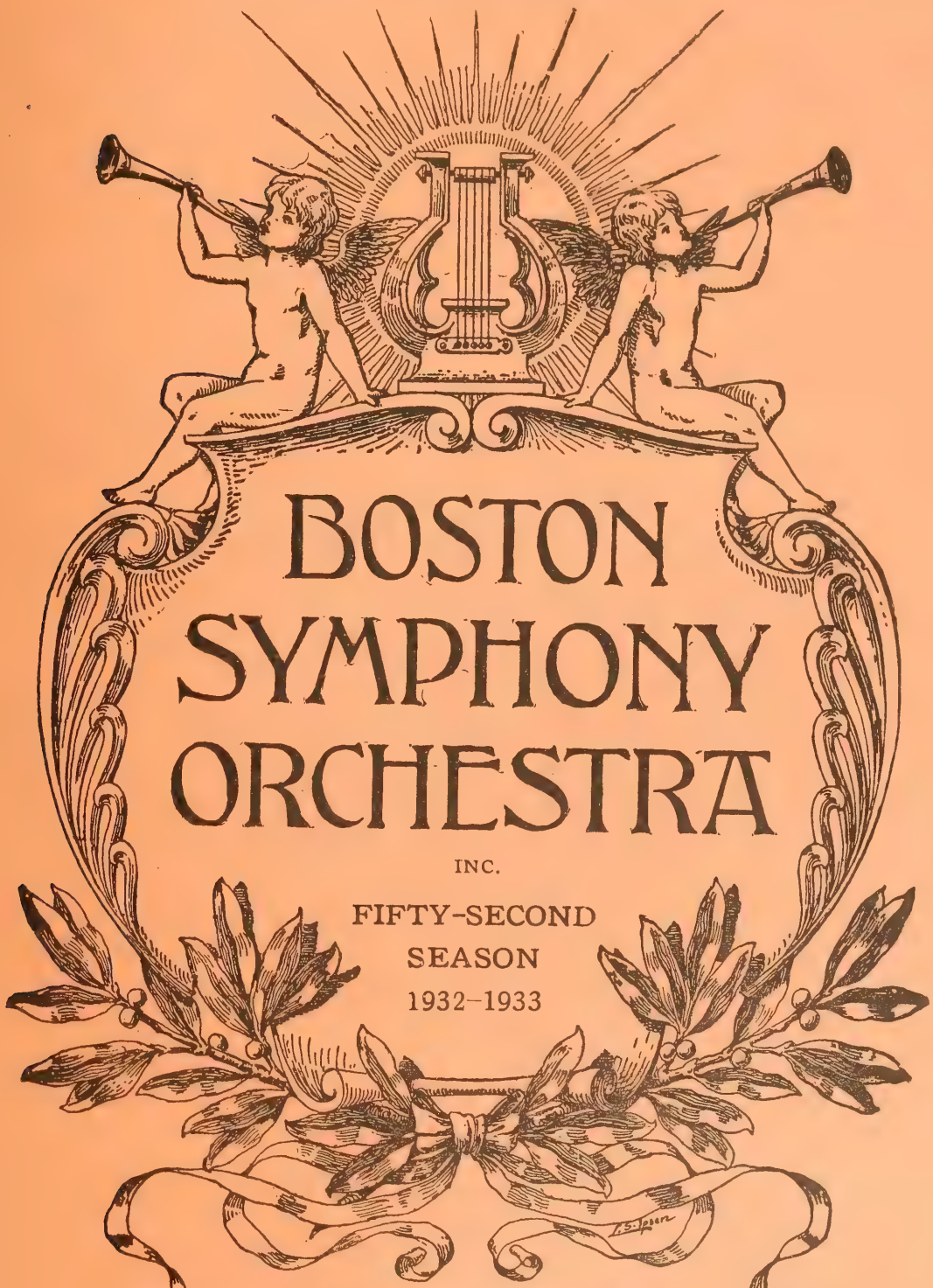

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SEASON
1932–1933

PROGRAMME

Dr. SERGE KOUSSEVITZKY

HILL AUDITORIUM ANN ARBOR

FIFTY-SECOND SEASON, 1932–1933

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

TUESDAY EVENING, OCTOBER 25

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

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Burgin, R.
Concert-master
Theodorowicz, J.
Hansen, E.
Leibovici, J.
Thillois, F.
Mayer, P.
Bryant, M.
Murray, J.

Elcus, G.
Gundersen, R.
Mariotti, V.
Pinfield, C.
Zung, M.
Diamond, S.
Beale, M.
Del Sordo, R.

Lauga, N.
Kassman, N.
Fedorovsky, P.
Leveen, P.
Knudson, C.
Zide, L.
Stonestreet, L.
Erkelens, H.

Sauvlet, H.
Hamilton, V.
Tapley, R.
Gorodetzky, L.
Fiedler, B.
Messina, S.
Seiniger, S.

Cherkassky, P.
Eisler, D.

Violas.

Lefranc, J.
Artières, L.
Fiedler, A.

Fourel, G.
Cauhapé, J.
Avierino, N.
Gerhardt, S.

Bernard, A.
Van Wynbergen, C.
Deane, C.
Jacob, R.

Grover, H.
Werner, H.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Marjollet, L.
Fabrizio, E.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Moleux, G.
Kelley, A.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
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Boston Symphony Orchestra

Fifty-Second Season, 1932–1933

Dr. SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, OCTOBER 25

PROGRAMME

Prokofieff . . . . . "Classical" Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Debussy . . . . . Two Nocturnes

a. Nuages.
b. Fêtes.

Strauss . . . Tone Poem, "Don Juan," Op. 20 (after Lenau)

Tchaikovsky . . . . . Symphony No. 5 in E minor, Op. 64

I. Andante; allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale: Andante maestoso; Allegro vivace.

There will be an intermission of ten minutes before the symphony

"Classical" Symphony, Op. 25 . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

Nocturnes: No. I., "Clouds"; No. II., "Festivals"; No. III., "Sirens" . . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so

exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country. Nos. 1 and 2 were performed on October 7, 1921, November 7, 1924, May 1, 1925; in 1926, 1928 and 1932.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality "for 'Nuages,' for distant clouds that are apparently conducted by an invisible shepherd."

billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9,

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie van Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liège has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

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"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

†John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal.
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—

Nod up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!

Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has shyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidato de Piedra" (first printed in

1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue invited by Juan to supper.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."
("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and his third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlichen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears—"the Countess—— ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards, viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her!

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time. Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitations to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood has now burned out!"

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

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Symphony No. 5, in E minor, Op. 64 . Peter Ilich Tchaikovsky

(Born at Votinsk,* in the government of Viatka, Russia, May 7,† 1840; died at Leningrad, November 6, 1893)

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—

*See Entr'acte "Tchaikovsky's Votinsk House" by Victor Belaieff.

†This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal.

Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

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The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

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a. Nuages
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Tchaikovsky. . . . . .Symphony No. 5 in E minor, Opus 64

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Corelli. . . . . Suite
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Debussy. . . . . ."Prelude to the Afternoon of a Faun"

Ravel. . . . . ."Daphnis et Chloé", Ballet: Orchestral Excerpts (Second Suite)
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Brahms. . . . . .Symphony No. 1 in C minor, Opus 68

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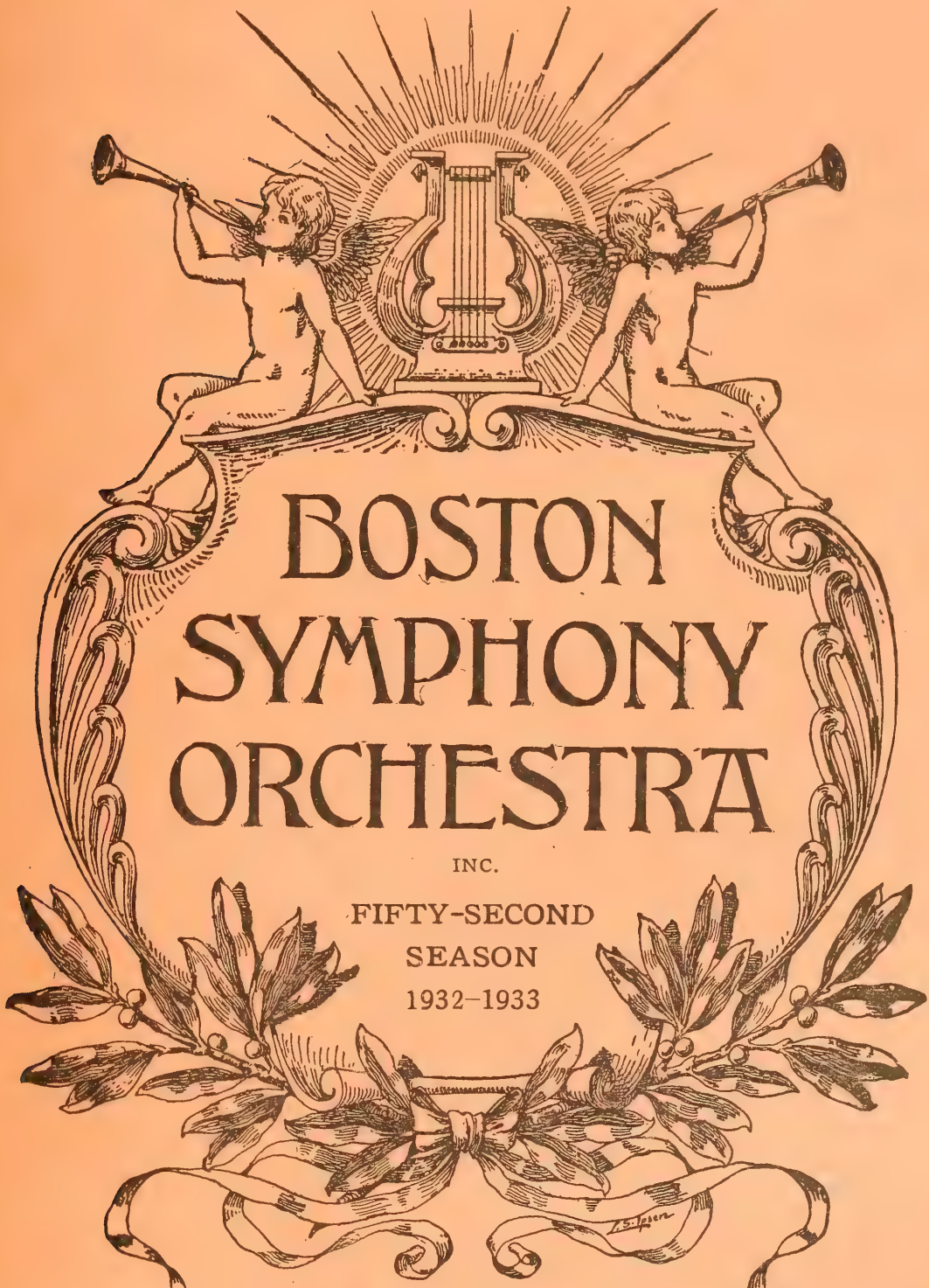

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Programme

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

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Polatschek, V.
Mimart, P.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Panenka, E.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
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PROGRAMME

Corelli . . . . . Suite
Sarabande—Gigue—Badinerie

Debussy . . . . . "Prelude to the Afternoon of a Faun"
(Eclogue by S. Mallarmé)

Ravel . . . . "Daphnis et Chloé," Ballet: Orchestral Excerpts
(Second Suite)
Lever du jour—Pantomime—Danse Générale

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission of ten minutes before the symphony

SUITE: (SARABANDE-GIGUE-BADINERIE) . . . ARCANGELO CORELLI

(Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713)

This Suite was arranged by Ettore Pinelli† by taking movements from Corelli's Op. 5—"XII Suonate a violino e violone o cembalo" published in folio at Rome in 1700. There were half a dozen editions of this work before 1799. It was arranged in an edition published at London and Amsterdam as a set of trios for two flutes and a bass. Francesco Geminiani arranged the sonatas as "Concerti grossi" and published them in London (*s. d.*). Single sonatas in Op. 5 have been edited by Delphin Alard; by Ferdinand David (Folies d'Espagne, the last movement in Op. 5).‡

Corelli, famous violinist and composer, was a pupil of Giovanni Benvenuti at Bologna. (The story that the four years younger Giovanni Battista Bassani was his teacher is now discredited.) Little is known about Corelli until he went to Rome in 1671, became a member of the Capranica Theatre Orchestra, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679–81; was in the service of the Elector of Bavaria at Munich; was in the company of Jean-Baptiste Farinelli, the concertmaster at Hanover of the orchestra maintained by the Elector George, who became George I. of England.§ He was also at Heidelberg. In 1682 he made Rome his abiding place. There his violin playing and the publication of his twelve sonatas for two violins, violoncello, and basso continuo brought him great renown. The Cardinals Benedetto Pamphili and Pietro Ottoboni befriended him. The latter lodged him in his palace, and there Corelli con-

*This date is given by Riemann. Paul David, in Grove's Dictionary, gives February 12 or 13. "The dates of Corelli's birth and death depend on the translation of Corelli's epitaph as copied by Dr. Burney in his "History," says David.

†Pinelli, born in 1843 at Rome, died there in 1915. A violinist and conductor, he was zealous in the cultivation of concert and chamber music in Rome and other Italian cities. "To this end he successfully devoted his long and strenuous activities as violinist, conductor, and teacher." He studied the violin with Ramacciotti at Rome; with Joachim at Hanover. In 1866 he founded at Rome the Society for Chamber Music. With Sgambati in 1869 he organized at the R. Accademia di Santa Cecilia at Rome a school of violin and pianoforte playing, the beginning of the R. Liceo Mus. di Santa Cecilia. In 1867 he founded the Società Orchestrale Romana, which he conducted for many years, bringing out important works of "the classical symphonic art," almost unknown till then in Italy.

‡An oblong edition 4to, with an engraved frontispiece, signed Ant. Meloni del P. P. Bouche, sculp, two full-page engravings and 68 full-page engraved plates of music, sold by John Walsh, London, about 1699, was unknown at Fétis. It was not in 1907 in the British Museum, which has editions published at Rome, Venice, and Amsterdam *circa* 1700.

§George I. sent Farinelli as Resident Minister to Venice. He died in 1720, having been born at Grenoble in 1655.

ducted concerts on Mondays. He bequeathed to Ottoboni a valuable collection of paintings and about $300,000. The Cardinal accepted the pictures, but gave the money to Corelli's relatives. The story that, going to Paris in 1672, he excited Lulli's jealousy, who by intrigues and annoyances drove him away, is probably without foundation.

In his latter years he was a prey to melancholy. Modest, amiable, he was simple in his life; almost shabbily dressed; always going on foot instead of taking a carriage. Many stories are told of his great fame as a violinist; of his adventure with the King of Naples and Alessandro Scarlatti; of his playing to Handel. At Naples he was technically unfortunate. Returning chagrined to Rome, he found that the public favored an oboe virtuoso; that a violinist named Valentini, an inferior player, was applauded. Hence the melancholy of Corelli's later years. But it is not easy to separate, in the early biographical sketches of Corelli and his contemporaries, facts from idle gossip.

As violinist he laid the foundation for technical development and writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested. He was not a brilliant virtuoso, a *Hexenmeister,* but his style was distinguished by breadth, emotion, and nobility. Sir Hubert Parry said of Corelli, the composer.

"Corelli was almost the first composer who showed a consistent instinct for style, and this marks one of the most important attainments in the development of instrumental music. For in the earlier part of the century, as has already been pointed out, composers had hardly any idea of adapting their thoughts to the idiosyncrasies of their instruments, and for the most part wrote mere voice parts for them; but Corelli at last attained to the point of writing music to which only the instruments for which he wrote could adequately give effect."

*
* *

The Suite played today was brought to this country by Bernardino Molinari as guest conductor of the St. Louis Symphony Orchestra and played at his first concert in the United States on December 29, 1927.

I. Sarabande.

II. Gigue.

III. Badinerie. "Badinerie, as 'Badinage'; foolery, foppery, toying, tumbling, juggling, any kind of apish gambolling." Randle Cot-

grave's "French and English Dictionary," second edition, London, 1673. Bach gave this title to the last movement of his "Ouverture," No. 2, B minor, for flute and strings; as he gave the title "Réjouissance" to the last movement of his Suite in D major, No. 4.

Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible example. Diabolical or not, the work has lasted. It has the votes of the élite: that is enough."

The second performance was at a Colonne concert, Paris, October 20, 1895. In the "Annales du Théâtre," we find this singular note: "Written after a poem by Stéphane Mallarmé so sadistic that M. Colonne did not dare to print the text; young girls attend his concerts."

The first performance in Boston, and also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy, conductor.

To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmoni-

ous combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it

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almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. We quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilev, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defense a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort. which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most

illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimocry, angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.'"

* * *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le spectacle s'achever.*' Diaghilev was standing at the back of the pit; his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet "Jeux"† was performed. "What Debussy had thought of the interpretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually came with him. He was so gently courteous, so devoid of pose and consciousness of his importance, so sincere in his admiration for the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

* * *

The ballet "L'Après Midi d'un Faune" was produced at the Boston Opera House on February 1, 1916, by Serge Diaghilev's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted

* Published by E. P. Dutton & Co., N. Y., 1931.

† This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.

the orchestra. There was an amusing and characteristically Bostonian exercise of censorship by the local authorities. But there were other performances that month by the same company.

At the same opera house, on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance"

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

*
* *

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

*
* *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin,* wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

*
* *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis;

Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* (June 9, 1914) of London. Diaghilev replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter (*London Times*, June 17, 1914), in which he sputtered. He ended by saying: "I must add that henceforth, if M. Diaghilev wishes to produce 'Daphnis' on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus."

Durand, in his "Souvenirs," already cited, says nothing about this correspondence.*

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and

*The correspondence in full was published in the Boston Symphony's Programme Book of October 28, 29, 1927.

third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos, Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

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The place of the traditional Scherzo is supplied by a movement. Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland.* This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

*There has lately been an attempt to prove that Brahms had in mind the solemn notes of "Big Ben" in London. Brahms never was in London, but a friend told him about "Big Ben" and gave him the notation!—P.H.

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AT 8.15

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Weber . . . . . Overture to "Oberon"

Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Sibelius . . . . . "Tapiola," Symphonic Poem

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

---

A warning bell will be sounded two minutes before the end of the intermission.

OVERTURE TO THE OPERA "OBERON" . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Oberon; or, the Elf-King's Oath," a romantic opera in three acts, book by James Robinson Planché, who founded it on Villeneuve's story "Huon de Bordeaux" and Sotheby's English translation of Wieland's German poem, "Oberon," music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

*
* *

The story of the opera was founded by Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon of Bordeaux." Oberon and Titania have vowed never to be reconciled until they find lovers faithful in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to kill the favorite at Baghdad and to wed the Caliph's daughter, Rezia. The lovers, having met, in a vision, are in love. At Baghdad, Huon being sent there because he had slain a son of Charlemagne, kills Babekan, betrothed to Rezia, and escapes with her, by the aid of a magic horn given to him and blown by Scherasmin, Huon's shield-bearer. The horn compels the Caliph's court to dance. Oberon appears and makes the lovers swear to be faithful in spite of all temptation. They are shipwrecked. Rezia is captured by pirates; Huon is wounded. The Emir Tunis has Rezia in his harem; his

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wife Roschana is enamored of Huon. The Emir orders the wife and Huon to be burned; but again the magic horn is blown. Oberon, reconciled to Titania, brings the lovers to Charlemagne's court, where they are welcomed with pomp and ceremony.

There is another pair of lovers in the opera: Scherasmin and Rezia's Arabian maid, Fatima.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march, there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the Dark Blue Waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures

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From Mr. Alfred Y. Cornell, Teacher of Singing, Carnegie Hall, New York, July 15, 1926.
To Edw. E. Hosmer.
Just a line to say how delighted I am to recognize the obvious fidelity with which you have imparted my principles of voice production, as in the singing of Miss Clark and Mr. Kelly. Both use the voice remarkably well, and I find nothing to undo. I am tremendously gratified at the evidence of your capable work and unhesitatingly endorse you as a competent Teacher of voice production and singing.

From Rev. Lewis Gaston Leary, Pastor of Huguenot Memorial Church, New York, Jan. 30, 1919.
To Mr. E. E. Hosmer,
May I express to you the great satisfaction of all who had the opportunity of hearing you sing at our Vesper Service and also at the men's dinner last night. We had very fine singers at our church, during last year, including at least one tenor soloist of the Metropolitan Opera, but many have said to me that your splendid rendering of the Cujus Animan was the high watermark of the music thus far heard in our church.

Musical America, March 8, 1919.
The excellent work done by E. E. Hosmer was perhaps the finest work of the evening, who gave a group of songs. His fine vocal poise and his splendid diction combined to make a performance finished in every way.

Musical America, Dec. 28, 1918.
He has put to his credit much excellent concert work, having appeared at the Suffield Academy Commencement, Amherst College Commencement and at oratorio performances given at the college under Professor Bigelow in the "Messiah," the "Creation" and others for the past few years.

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of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . CÉSAR FRANCK

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889. It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899 (Mr. Gericke, conductor), and it was also played at its concerts on December 23 of that year; February 11 and April 22, 1905; January 29, 1910; November 25, 1911; January 3, 1914; May 1, 1915; December 8, 1916; October 25, 1918; April 19, 1919; April 29, 1921; December 8, 1922 (Centennial of Franck); December 10, 1922; April 11, 1924; October 15, 1926; October 19, 1928; January 23, 1931; October 21, 1932. It was also played at the benefit concert to Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his life of Franck* gives some particulars

*Translated by Mrs. Newmarch.

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about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn of Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

D'Indy describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex, and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom. D'Indy says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and pianoforte, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

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minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspects and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with clever-

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The Symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901; March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; February 19, 1926; March 18, 1932. The Adagio was played on December 23, 1921, in memory of Saint-Saëns. The symphony was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

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ness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,* the *Dies Iræ*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.' "

"Tapiola,"† a Tone Poem for Orchestra, Op. 112

Jän Julius Christian Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää)

In January, 1926, Walter Damrosch, conductor of the Symphony Society of New York, asked Sibelius to compose a work for that orchestra. "Tapiola" was written in March and May of that year.‡ The first performance anywhere was at Mecca Temple, New York City, on December 26, 1926. The programme also included Beethoven's Symphony No. 5 and Gershwin's piano concerto in F (Mr. Gershwin, pianist). There was a second performance by the Symphony Society, this time at Carnegie Hall, on December 30, 1926, when the programme also included Brahms's Symphony No. 2; an air from Tchaikovsky's "Jeanne d'Arc" (Dusolina Giannini); an air from "Tannhaeuser" (Miss Giannini), and Johann Strauss's "Emperor" Waltz.

At the first performance, Mr. Damrosch prefaced the playing of "Tapiola" by saying he was "curious to see the reaction of the audience to what seemed to him music that successfully embodied the austerity and gloomy grandeur of the dusky forests of the

*Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Iræ*,'—on the theme of the prose, *Dies Iræ*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain Masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Iræ," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

†The word takes its name from Tapio, the forest god of Finnish mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Wasteland."—Cecil Gray.

‡Mr. Gray gives the date 1925; but if this is correct, "Tapiola" was written before Mr. Damrosch gave Sibelius the order!

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North" Sibelius had undertook to depict. The score, dedicated to Mr. Damrosch, contains these lines written by the composer:

> "Wide-spread they stand, the Northland's dusky forests,
> Ancient, foreboding, brooding savage dreams;
> Within them dwells the forest's mighty god,
> And wood sprites in the gloom weave magic secrets."

These instruments are called for: Three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, kettledrums, and the usual strings.

Largemente, B minor, 2-2. The short opening phrase given out by the strings is typical of Tapiola. It is repeated with variations many times by various groupings of instrument, and afterwards undergoes many variations. "Even when the theme itself is not actually there in some form or another, which is seldom, it makes its spiritual presence felt throughout. The dénouement of the work is reached with a rising crescendo passage of chromatics for the strings alone, extending over thirty-seven bars, which attains to an unimaginable pitch of intensity, and culminates in a truly terrific and overwhelming outburst from the whole orchestra—one of the greatest climaxes in all music, like a convulsion of nature, or the unchaining of some elemental force."*

Mr. Ernest Newman wrote recently in the *Sunday Times* of London:

"It may sound like a paradox, but I am convinced that the surest and quickest way to win adherents for Sibelius is to familiarize the public first of all with his maturest works.

"Conductors and orchestras will also find this the best line of approach to him, for the simple reason that it is in the later works that they will find the explanation of many a passage in the earliest works that by itself is far from clear; because while it *looks* like music of the usual kind it is in reality something quite different in meaning. It is no use in playing one of the broader lyrical melodies in his first two symphonies as if it were Tchaikovsky or Strauss; no use playing one of his passages of imitation as if it were merely bad Bach. The conductor and orchestra who have got to the secret of the last four symphonies and of the splendid 'Tapiola' will then understand what Sibelius is driving at in certain parts of the first two symphonies that are now, as a rule, in-

*Cecil Gray in "Sibelius" (London, 1931). Mr. Gray finds that in "Tapiola," one of "The best works" of his later period, the "Northern and largely national phrase of Sibelius's creative activity is in the ascendant."

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adequately interpreted, because whoever begins his study of Sibelius with the earlier works unconsciously conceives the obscurer moments in terms of what music that looks like this on paper would mean had some other composer written it.

"You must, in fact, know something—indeed, a good deal—about Sibelius's mind as a whole before you can show your hearers the real mind that was at the back of these early works. What makes the 76-year-old Kajanus the most satisfactory of all Sibelius conductors (for those who know their Sibelius) is the fact that you feel, with him, that his mind has lived through very much the same experiences as that of the composer. Virtuosity of the ordinary kind, classic or romantic, is not only of no use with this music, but is positively harmful; for it merely means that cosmetics and scents and unguents that have been devised for the tastes of the *habitués* of quite alien beauty parlors are being applied to a face that not only does not need them but is much better without them. The correct thing, I maintain, is to commence your Sibelius study at the other end—with the latest works. If you do that, and do it intelligently, you are not likely to make the elementary mistake of playing the first or the second symphony as if it belonged to that Russian school of which Tchaikovsky is the leading representative."

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor pub-

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lished,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

This Prelude is in reality a broadly developed overture in the classic form It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892. pp. 56–57.

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theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama."

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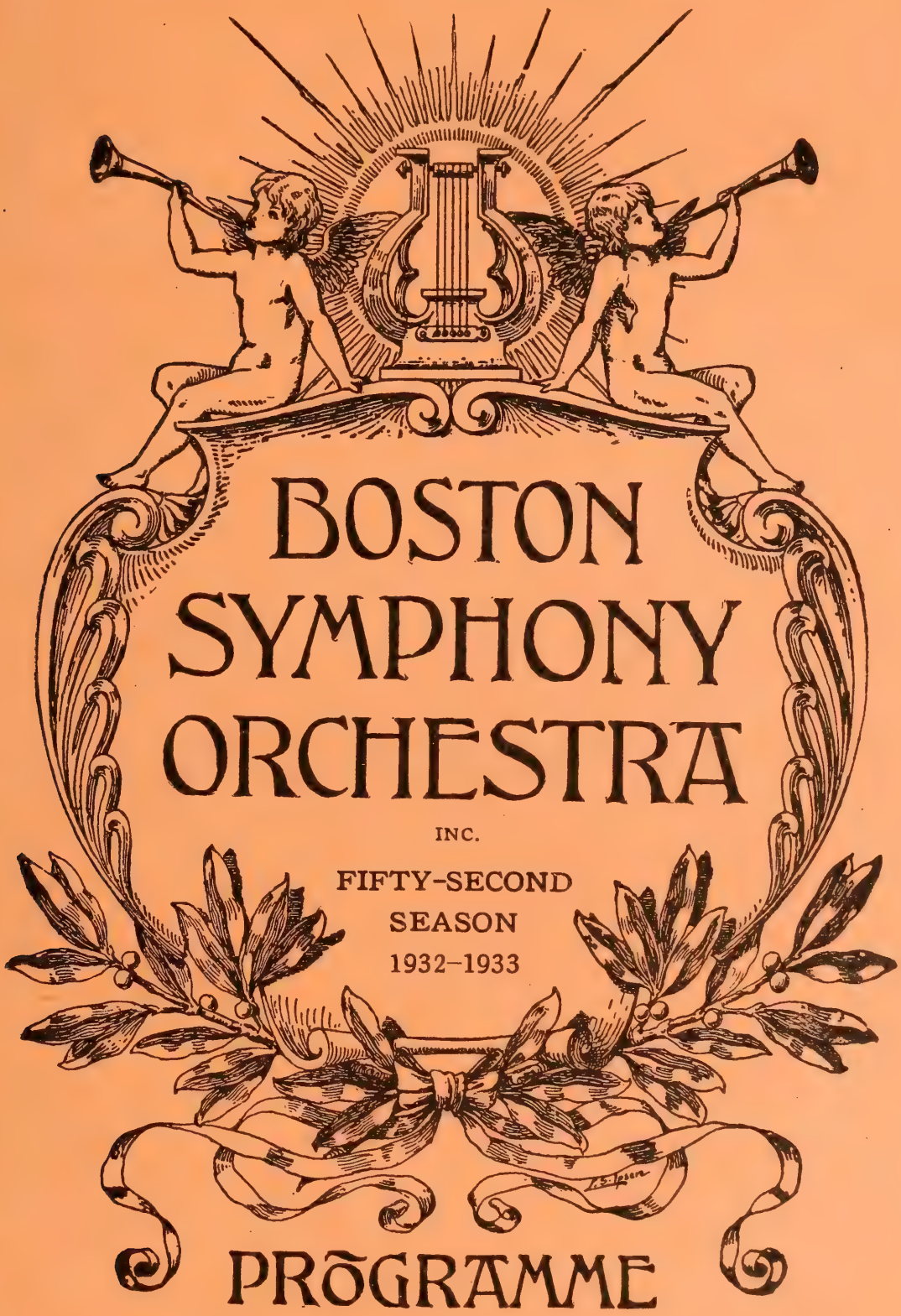

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PROGRAMME

Bach . . . . . Two Preludes (arranged for String Orchestra by Pick-Mangiagalli)

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Wagner . . . . . "Forest Murmurs" from "Siegfried"

Wagner . . Prelude and Love-death from "Tristan und Isolde"

Wagner . . . . . Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

Two Preludes (arranged by Riccardo Pick-Mangiagalli for String Orchestra) . . . . . Johann Sebastian Bach

(Bach born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750. Mangiagalli born at Strakonitz, Bohemia, on July 10, 1882, of a Czech father and an Italian mother; living at Milan)

Bach's Suites and sonatas for the violin were probably composed during his sojourn at Cöthen (1717–23).* His father had played on a stringed instrument and had taught him the violin when he was a young boy. One of Bach's duties when he was at Weimar (1708–17) was to play in the Duke's band. He liked the viola, he said, "because he was in the middle of things."

The first Prelude in Pick-Mangiagalli's transcription, is the one in D minor prefaced to the D minor fugue No. 9 for organ, in the Bach Gesellschaft Edition.

The second Prelude is the Prelude of the Third Partita (E major, 3-4) for violin solo. This brilliant movement was afterwards developed into the symphony at the beginning of the Rathswahl Cantata "Wir danken dir Gott," first performed at Leipsic in 1731. This Prelude is also the first movement in Sigismund Bachrich's (1841–1913) Suite of Bach's "Prelude, Adagio, and Gavotte in Rondo form," arranged for string orchestra, which was first performed at a Philharmonic Concert at Vienna in 1878. The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 18, 1884, Mr. Gericke conductor.

Bach's six solo sonatas and six violoncello sonatas were, according to the autograph title-pages, to be played without accompaniment, "Violono solo senza basso," "Violoncello solo senza basso," yet some students of Bach have thought that he intended to have the sonatas accompanied by a clavichord. Mendelssohn and Schumann wrote accompaniments for the chaconne in the Second Partita for violin, and Schumann wrote accompaniments for certain sonatas. In Bach's time it was the custom for a composer to leave a portion of his work unwritten, and the clavichord was taken for granted in almost every combination of instruments.

* * *

Mr. Pick-Mangiagalli writes about the two Preludes: "In the Second Prelude under the first violin part (which I have left in its original form), I have composed the other parts in the strict contrapuntal manner of Bach. My transcription has nothing in common with the one made by Bach himself for organ and strings. I think that these two Preludes, performed by numerous and good

*Some think they may have been written at Weimar.

players of stringed instruments, should be effective, especially the Second."

* * *

Riccardo Pick-Mangiagalli, whose Prelude and Fugue for Orchestra were played in Boston at a concert of the Boston Symphony Orchestra on October 11, 1929, was a pupil of the Milan Conservatory, where he took lessons in composition under Vincenzo Ferroni and piano lessons of Vincenzo Appiani. He received his diploma in 1903. He gave concerts in Germany and Austria. German publishers were the first to pay attention to him, but the greater part of his music is published by Ricordi.

The list of his works includes:

Ballets: "La Berceuse"; "Il Salice d'Oro" (La Scala, Milan, 1913—it was performed for fourteen successive nights); "Il Carillon Magico" (La Scala, Milan, fall of 1918; also performed at Rome, Florence, Palermo, Varese, Bergamo); "Sumitra" (1917); "Basi e Bote," a lyric comedy in Venetian dialect, text by Arrigo Boito (Argentina Theatre, Rome, March 3, 1927—Mariano Stabile, Arlecchino; Sassone Sost, Colombina; Alessio de Paolis, Florinda; Autori as Pantaleone).

Symphonic Works: "Notturno e Rondo, Fantastico," for orches-

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The Notturno and Rondo Fantastico were performed at Symphony Hall, Boston, on January 7, 1921, by La Scala Orchestra, conducted by Arturo Toscanini.

His Prelude and Fugue were performed at a concert of the Boston Symphony Orchestra on October 11, 1929.

Symphony No. 3, in F major, Op. 90 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct

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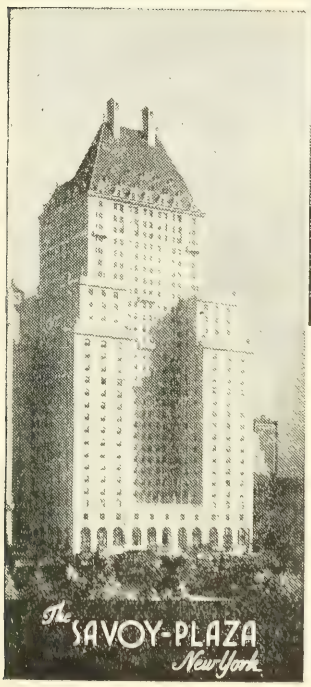

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the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appasionata' and the second in D major

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one Wüllner's Subscription Concerts.

as the 'Pastoral', the new symphony in F major may be appropriately called his 'Eroica,'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo

Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy† makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

†The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a

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mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide, Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

Prelude and Love-Death from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, harp, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

Overture to Tannhäuser . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Frl. Thiele.

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for per-

formance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him; the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstacy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

*
* *

The first performance of the opera in the United States was at the Stadt Theatre, New York, on April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth,

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

Mme. Siedenburg; Venus, Mme. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser; "the lady singers have but little to do in the opera, and did that little respectably."

The overture was played in Boston for the first time on October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann, conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union on December 27, 1854. The first performance of the Pilgrims' Chorus was at a Philharmonic Concert on January 3, 1857, a concert given "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the King of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871: Elisabeth, Mme. Lichtmay; Venus, Mme. Raemer; Tannhäuser, Carl Bernard; Wolfram, Vierling; Hermann, Franosch.

*
* *

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

*
* *

In Munich, when the overture was first played, Wagner's programme, thought shocking, was not made known. The following notice appeared on the bill: "Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph."

*
* *

The Tannhäuser of Tichatschek at the first performance at Dresden was thirty-eight years old; the Venus of Mme. Schroeder-Devrient was in her forty-first year. She said to Wagner that she didn't know what to make of the part, unless she were to appear in fleshings from top to toe; "and that you could scarcely expect of a woman like me." The miseries of her private life had made this rôle a peculiarly trying one for her. As Wagner said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task." On account of the inexperience of young Johanna Wagner, the first Elisabeth, Wagner was compelled to omit a portion of the prayer.

Wagner was disgusted with the first performances at Dresden. (See his letters to Theodor Uhlig.)

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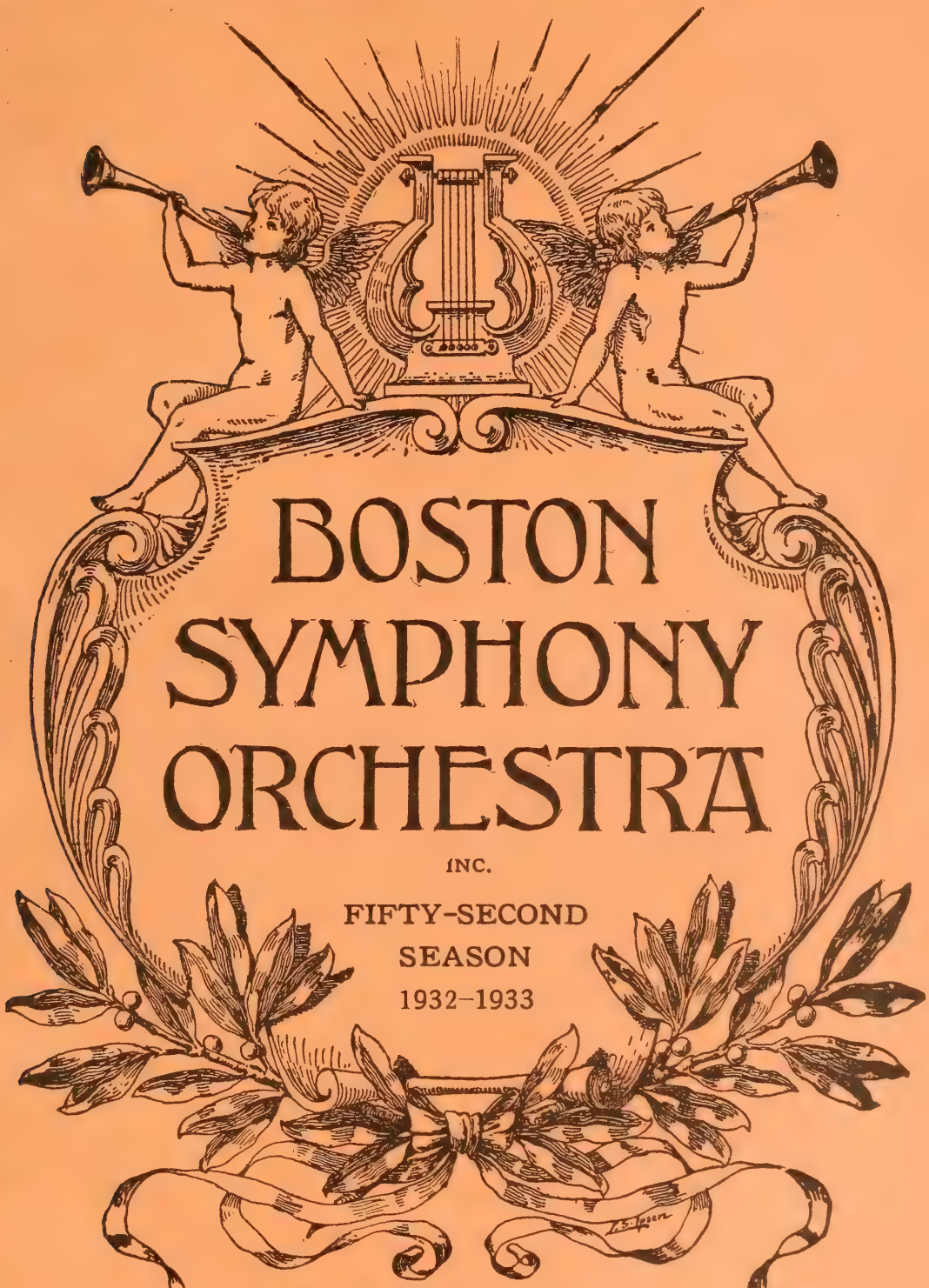

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Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Bettoney, F.

Contra-Bassoon.

Piller, B.

Horns.

Boettcher, G.
Macdonald, W.
Valkenier, W.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.
Hain, F.

Trumpets.

Mager, G.
Lafosse, M.
Grundey, T.
Perret, G.
Voisin, R.
Mann, J.

Trombones.

Raichman, J.
Hansotte, L.
Kenfield, L.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Zighera, B.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Sternburg, S.
White, L.

Organ.

Snow, A.

Piano.

Santromá, J.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

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TUESDAY EVENING, FEBRUARY 28

AT 8.00

PROGRAMME

Gluck . . . . . Ballet Suite No. 2 (Arranged by Felix Mottl)

a. March from "Alceste"; Minuet from "Iphigenia in Aulis."
b. Grazioso from "Paris and Helen."
c. Slave Dance from "Iphigenia and Aulis."

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring")
A Picture of Pagan Russia

I. The Adoration of the Earth.
Introduction—Harbingers of Spring, Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice.
Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

Wagner . . . . . "Forest Murmurs" from "Siegfried"

Wagner . . . . . "A Siegfried Idyl"

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after Stravinsky's "Le Sacre du Printemps"

BALLET SUITE ARRANGED BY FELIX MOTTI.
FROM OPERAS OF CHRISTOPH WILIBALD GLUCK

(Gluck, born at Weidenwang, near Berching, in Upper Palatinate, on July 2, 1714; died at Vienna, November 15, 1787. Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911.)

This Suite is derived from the operas "Alceste," "Iphigénie en Aulide," and "Paride ed Elena."

I. March ("Alceste"); Minuet ("Iphigénie en Aulide"). "Alceste," opera in three acts, libretto by Raniero di Calzabigi, after the tragedy of Euripides, was produced at Vienna on December 16 (according to some the 26th), 1767. The part of Alceste was taken by Antonia Bernasconi; that of Admetus by Tibaldi. The "Sacrifice" March undoubtedly influenced Mozart in writing his March of the Priests in "The Magic Flute," and Gluck's influence is also shown in Mozart's "Idomeneo." It was for "Alceste" that Gluck wrote the famous preface expounding his ideas about the character of opera.* The opera was revived at the Opéra-Comique, Paris, May 30, 1904 (Félia Litvinne, Alceste).

"Iphigénie en Aulide," a tragedy-opera in three acts, libretto by Bailli du Rollet (after Racine's tragedy), was produced at the Opéra, Paris, on April 19, 1774. Iphigénie, Sophie Arnould. The leading ballet dancers were the Mlles: Guimard, Allard, Heinel, Peslin; the Sieurs, Vestris, Gardel. There were revivals in 1800, 1806, 1816, 1824. The opera was revived in Paris at the Opéra Comique, December 18, 1907. Iphigénie, Lucienne Bréval; chief dancer, Régina Badet. There were six performances, seven in 1909.

II. Grazioso ("Paride ed Elena"). The opera "Paris and Helen," libretto by Calzabigi, was produced at Vienna on November 3, 1769. The characters are Elena; Paride; Amore disguised as Erasto, a Spartan; Pallade, the goddess; and a Trojan. Helen is not here the later heroine of Troy. The opera is concerned only with the wooing of her by Paris and her final surrender. Gluck in his dedication to the Duke of Braganza defended his operatic theories.

III. Slavic Dance ("Iphigénie en Aulide").

*
* *

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court. Louis XIV. danced it to music composed for him by Lully; for the minuet, originally a gay and lively dance, soon lost its vivacity when ex-

*Yet Gluck allowed "Alceste" to be spoiled by his concessions to Parisian taste, when he allowed the introduction of Hercules at the end, when the opera was performed in French at the Opéra, Paris, April 23, 1776.

ported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is moderate rather than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and at balls this dance was followed by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all postures and dancing steps.

An entertaining essay could be written on the minuet, in which Marcel saw all things; of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as '*tracer les chiffres d'amour*,' and no such commonplace expression as violin

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was used during this stilted period. The musical instruments which accompanied the dance were called *'les âmes des pieds.'*" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy."

Mozart as a lad, journeying with his father, wrote to his mother and sister from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." To which Mr. Krehbiel added this note: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895).

The minuet was not first introduced into the symphony by Haydn, as is often stated. There is one in a symphony in D major by Georg Matthias Monn† composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in

*The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony concert by Charles Gilibert, April 4, 1903. It was sung here by Blanche Marchesi, January 21, 1899.

† Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).

1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblati* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin. (For a discussion of the minuet in the early symphonies, see "Mozarts Jugendsinfonien," by Detlef Schultz, Leipsic 1900.)

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"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia, in two parts . . . . . Igor Stravinsky

(Born at Oranienbaum, near Leningrad, Russia, on June 5, 1882; now living)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre des Champs Élysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in *Le Figaro,* in which he said:–

> Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. . . . The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theatre, so great will be the rush of shallow worshippers at this false shrine.

Mr. Carl Van Vechten describes the scene in his book: "Music after the Great War":

"I attended the first performance in Paris of Stravinsky's anarchistic (against the canons of academic art) ballet, 'The Rite of Spring,' in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the

ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony Orchestra as an "extra" number, "by general request." This being interpreted meant that the performance was in addition to the regular concert, and those who did not wish to hear it were free to leave the hall.

There was a performance conducted by Dr. Koussevitzky in Boston on December 26, 1924.

Much has been written about this remarkable ballet. Some have

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gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulses of fertility and must be brought to life in a younger form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The Rite of Spring' he [Stravinsky] gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

*
* *

First of all, the ballet is a succession of scenes. Let us hear what Stravinsky himself told Michel Georges-Michel about it.*

> The embryo is a theme that came to me when I had completed the "Fire-Bird." As this theme, with that which followed, was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music: the music did not come from the idea. My work is architeconic, not anecdotical: objective, not descriptive construction.

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer, discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes; the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

*In *La Révue Musicale* for December, 1923.

"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

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quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide, Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

A Siegfried Idyl . . . . . Richard Wagner

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer on November 24, 1836, at Königsberg. They separated in August, 1861. She died at Dresden, January 25, 1866.

Wagner and Cosima were married at Lucerne, August 25, 1870. Their son, Siegfried Wagner, was born at Triebschen, near Lucerne, on June 6, 1869.

In a letter to Frau Wille, June 25, 1870, Wagner wrote of Cosima: "She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful boy, whom I can boldly call 'Siegfried'; he is now growing, together with my work; he gives me a new long life, which at last has attained a meaning. Thus we get along without the world, from which we have wholly withdrawn."

The "Siegfried Idyl" was a birthday gift of Cosima. It was composed in November, 1870, at Triebschen. Hans Richter received the manuscript score on December 4, 1870. Wagner gave a fine copy of it to Cosima. Musicians of Zurich were engaged for the performance. The first rehearsal was on December 21, 1870, in the foyer of Zurich's old theatre. The Wesendocks were present. Wagner conducted a rehearsal at the Hôtel du Lac, Lucerne, on December 24. Christmas fell on a Sunday. Early in the morning the musicians assembled at Wagner's villa in Triebschen. In order to surprise

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Cosima, the desks were put on the stairs and the tuning was in the kitchen. The orchestra took its place on the stairs, Wagner, who conducted, at the top; then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and doublebass. Wagner could not see the violoncello and the doublebass; but the performance, according to Richter, was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Richter, who also played the few measures for a trumpet), one violoncello, one doublebass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter, in order not to excite Cosima's suspicions, practised for some days the trumpet part in the empty barracks. "These daily excursions and several trips to Zurich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly." The performance began at 7.30 A.M. The Idyl was repeated several times in the course of the day, and in the afternoon Beethoven's Sextet was performed without the variations.

The Idyl was performed at Mannheim on December 20, 1871, in private and under Wagner's direction. There was a performance on March 10, 1877, in the Ducal Palace at Meiningen. Wagner conducted. The score and parts were published in February, 1878. The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. The music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. And Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889 in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association on December 19, 1878. Wagner's dedication to Cosima was in verse.

This composition first bore the title "Triebschener Idyll." The score calls for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

Siegfried was born while Wagner was at work on his music drama "Siegfried." The themes in the Idyl were taken from this music drama, all save one: a folk-song "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the

quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

This Prelude is in reality a broadly developed overture in the classic form It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.
2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.
3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57

theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama."

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Mozart . . . . "Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Wagner . . . . Ride of the Valkyries from "Die Walküre"

Wagner . . . . . "A Siegfried Idyl"

Wagner . . . . . Overture to "Rienzi"

There will be an intermission of ten minutes after the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Symphony No. 3, in F major, Op. 90 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted.

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various peri-

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odicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one Wüllner's Subscription Concerts.

Hans Richter in a toast christened this symphony when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appasionata' and the second in D major as the 'Pastoral', the new symphony in F major may be appropriately called his 'Eroica,'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero

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and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberancê of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.' "

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

ENTR'ACTE

NATIONAL AND INTERNATIONAL INTERPRETERS

By Ernest Newman

Sunday Times (London), October 30, 1932

An interesting subject for debate at a musical Club would be, "To what extent is an artist of one nation to be trusted as an interpreter of the music of other nations?" If a world's plebiscite could be taken, the replies would probably be amusing; it would almost certainly be found that each nation was sure that it alone could perform its own music as it ought to be performed, while being equally positive that it could safely be trusted with the music of all the others. We English feel—we might be tempted to put it more strongly than that, and say we know— that nobody but ourselves can do justice to our own best music. The case of Toscanini and the "Enigma" Variations of Elgar in London some two or three years ago may be cited in support of this opinion. A nobler or more beautiful piece of music-making can seldom have been heard; yet we were left with the puzzled feeling that in some curious, unanalyzable way this was not Elgar, that something or other in the blood of the music that makes it specifically English had been taken out of it, and some foreign substance injected into it. Many of the German critics, during that European tour of Toscanini, raised analogous objections to his readings of German music: his Beethoven, they said, was not *echt* Beethoven, his Brahms not *echt* Brahms. (The fact that, *echt* or not, Toscanini's Brahms and Beethoven seemed to the rest of us bigger and better than anything that the German conductors can give us, adds a new element to the complication: and no doubt any representative German music lover who had heard that London performance of the "Enigma" by Toscanini would have pronounced it to be perfect.)

HARRY BERMAN

INSTRUCTOR OF VIOLIN PLAYING

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Let us try to narrow the awkward problem down, from its most general aspect as to which there will probably be universal agreement, to aspects that are more particular. No one will deny that there are certain musical forms and expressions that are so native to a particular soil that they become radically altered in transplantation. We have only to listen, by wireless, to a performance of a Johann Strauss or a Léhar operetta from some first-rate Italian theatre or station or other, and then turn to a performance of the same work, or a work of the same type, being broadcast from some German center, to realize that the Italians simply haven't the Viennese rhythm or the Viennese inflection in their blood. A third-rate German singer, with a voice like a corn-crake, can often give us more pleasure in this kind of thing than the best singers in Rome or Turin.

The Germans, on the other hand, give us French and Italian music in a style that even third parties see at once to be inadequate; while with English music, so far as my own experience goes, they can do nothing at all. I have never heard anything so completely unintelligent as certain performances of Elgar and Delius under German conductors. Just as the Italians transpose "Boris Godounov" into the key of late Verdi, just as they play and sing Johann Strauss and Léhar as if they were Rossini or Cimarosa, so the Germans play Elgar as if he were another Brahms or Reger, but not, from the German point of view, so good. The last work of Delius that I heard under a German conductor sounded so absurdly unlike Delius that I could hardly believe my ears.

It is experiences like these that make me unable to co-operate, in a delirium of patriotic enthusiasm, in schemes for "pushing" British music abroad; the painful conviction has been forced on me that it generally does a British composer far more harm than good to have his work set before a German or a French audience by a German or French conductor. (The reason may partly be, of course, that at present neither France nor Germany possesses a conductor who would be regarded in any other country but his own as a genius of the first order.)

But if all this be true, the reader may ask, then what right have we in this country to prefer, say, Sir Thomas Beecham's Mozart, or his "Heldenleben," to that of any German conductor of today? If the argument is that the music of a given nation can be done full justice to only by its own nationals, ought we not to consider ourselves as effectively barred, by our own national disabilities, from German or French or Italian music as we consider the Germans and French and Italians to be barred from ours? I should

not like to have to provide a final answer to these questions. I doubt whether one is possible. What I might point out, perhaps, is that the case becomes altered somewhat when a composer or a work has long ago passed into history. There is obviously a difference between a new German composer of genius (if that be not a contradiction in terms), whose mental world is so novel that, for the moment, he can be interpreted intelligently only by those who in the first place share his national or local outlook upon things, and in the second place have studied his music until they have penetrated sympathetically to its innermost secrets of expression and style, and an ancient composer like Beethoven or Bach or Mozart, who has been part of the world-consciousness for so long that he can now be seen in terms of his racial heredity and national background as clearly by any intelligent foreign musician as by one of his own people.

It is probably true to say that as time goes on, each great composer loses something of what he originally was, and acquires something else, slightly different though still related, from those who study and interpret him; indeed, his chance of long survival depends largely on whether this process of spiritual interchange is possible generation after generation. We of today do not hear the Bach that Scheibe heard, the Mozart that Schikaneder heard, the Beethoven that E. T. A. Hoffmann heard. We tolerate weaknesses in the composer that annoyed his contemporaries; we add to his strength, from the store of our own enormously enriched mental and musical life, a number of elements of which they were unconscious, for they did not then exist: after "Tristan," for instance, the world, whether it knew it or not, listened in a different way to the Eroica and the Ninth symphony from the way of the world of the first half of the nineteenth century.

We might argue, then, with some plausibility, that what we vaguely call the classics are no longer products pure and simple of a specific epoch and a specific geographical area, but the complex products of all modern European experiences and cultures; so that today the "German" interpretation of Beethoven or Mozart has no

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claim to special consideration merely because it is "German" in the geographical sense. The case, however, is different with newer music, which is still not only highly personal but intensely local. Here it simply will not do to *generalize* the manner of interpretation, as we do in the case of Bach or Beethoven or Mozart, our best present-day styles, where composers such as these are concerned, being an international fusion of all that has been best in all styles for a century or so. We must try to interpret this newer and as yet non-generalized music in terms purely of its composer and of itself.

THE RIDE OF THE VALKYRIES FROM "DIE WALKÜRE" ("THE VALKYRIE") . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The third act of "Die Walküre" begins with the music of the ride of the Valkyries. After some forty measures, the curtain rises showing the summit of a rocky mount,—the "Brünnhildenstein." "To the right a forest of pines bounds the scene, to the left the entrance to a rocky cave; above the cave, the crag rises to its highest point. Towards the rear the view is unobstructed; higher and lower rocks form the edge of the abyss. Clouds sweep by the ridge, as though driven by a storm. Gerhilde, Ortlinde, Waltraute and Schwertleite have camped on the summit, over the cave; they are in full armor. . . . A big cloud approaches from the rear."

The Valkyries hail a sister who is disclosed by the lightning as bringing a fallen warrior on her horse through the heavens. The cry of the Valkyries resounds. As they gather in number, more voices are added. Brünnhilde appears bringing in Sieglinde, and begs her sisters' protection from the wrath of her father, Wotan, whom she has disobeyed.

A SIEGFRIED IDYL . . . . . RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883)

Cosima Liszt, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer on November 24, 1836,

at Königsberg. They separated in August, 1861. She died at Dresden, January 25, 1866.

Wagner and Cosima were married at Lucerne, August 25, 1870. Their son, Siegfried Wagner, was born at Triebschen, near Lucerne, on June 6, 1869.

In a letter to Frau Wille, June 25, 1870, Wagner wrote of Cosima: "She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful boy, whom I can boldly call 'Siegfried'; he is now growing, together with my work; he gives me a new long life, which at last has attained a meaning. Thus we get along without the world, from which we have wholly withdrawn."

The "Siegfried Idyl" was a birthday gift of Cosima. It was composed in November, 1870, at Triebschen. Hans Richter received the manuscript score on December 4, 1870. Wagner gave a fine copy of it to Cosima. Musicians of Zurich were engaged for the performance. The first rehearsal was on December 21, 1870, in the foyer of Zurich's old theatre. The Wesendocks were present. Wagner conducted a rehearsal at the Hôtel du Lac, Lucerne, on December 24. Christmas fell on a Sunday. Early in the morning the musicians assembled at Wagner's villa in Triebschen. In order to surprise Cosima, the desks were put on the stairs and the tuning was in the kitchen. The orchestra took its place on the stairs, Wagner, who conducted, at the top; then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and doublebass. Wagner could not see the violoncello and the doublebass; but the performance, according to Richter, was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one

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played by Richter, who also played the few measures for a trumpet), one violoncello, one doublebass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter, in order not to excite Cosima's suspicions, practised for some days the trumpet part in the empty barracks. "These daily excursions and several trips to Zurich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly." The performance began at 7.30 A.M. The Idyl was repeated several times in the course of the day, and in the afternoon Beethoven's Sextet was performed without the variations.

The Idyl was performed at Mannheim on December 20, 1871, in private and under Wagner's direction. There was a performance on March 10, 1877, in the Ducal Palace at Meiningen. Wagner conducted. The score and parts were published in February, 1878. The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. The music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. And Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889 in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association on December 19, 1878. Wagner's dedication to Cosima was in verse.

This composition first bore the title "Triebschener Idyll." The score calls for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

Siegfried was born while Wagner was at work on his music drama "Siegfried." The themes in the Idyl were taken from this music drama, all save one: a folk-song "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Overture to the Opera "Rienzi, the Last of the Tribunes"

Richard Wagner

(Born at Leipsic, May 22, 1813, died at Venice, February 13, 1883)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate

*Bulwer's novel was published at London in three volumes in 1835.

craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842. The cast was as follows: Rienzi, Tichatschek; Irene, Miss Wust; Steffano Colonna, Dettmer; Adriano, Mme. Schöder-Devrient; Paolo Orsini, Wächter; Raimondo, Vestri; Baroncelli, Reinhold; Cecco del Vecchio, Risse; A Messenger of Peace, Thiele. Reissiger conducted. The performance began at 6 P.M.: the final curtain did not fall until after midnight. The orchestra consisted of from sixty to seventy players, and the strings were somewhat overbalanced by the wind instruments. Lipinsky was concert-master. The chorus numbered forty-four, but the Garrison Choir was drawn upon for the finales. Wagner received as an honorarium three hundred thalers, about 225. The ordinary fee for an opera was twenty louis d'or.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878. Adriano, Eugenia Pappenheim; Irene, Alexandre Herman; Rienzi, Charles R. Adams; Paolo Orsini, A. Blum; Steffano Colonna, H. Wiegand; Raimondo, F. Adolphe; A Messenger of Peace, Miss Cooney. Max Maretzek, conductor.

The first performance of the overture in Boston was from manuscript, November 19, 1853.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

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